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# RAJA-ÇEKHARA'S KARPURA-MANJARI

*A DRAMA BY THE INDIAN POET RĀJAÇEKHARA*

(ABOUT 900 A.D.)

CRITICALLY EDITED IN THE ORIGINAL PRĀKRIT, WITH A GLOSSARIAL  
INDEX, AND AN ESSAY ON THE LIFE AND WRITINGS  
OF THE POET

BY

STEN (KONOW)

OF THE UNIVERSITY OF CHRISTIANIA, NORWAY

AND TRANSLATED INTO ENGLISH WITH NOTES

BY

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To

PROFESSOR RICHARD PISCHEL

OF THE UNIVERSITY OF HALLE

AND

PROFESSOR SYLVAIN LÉVI

OF THE COLLÈGE DE FRANCE

IN RECOGNITION OF THEIR CONTRIBUTIONS TO THE  
HISTORY OF THE HINDU THEATER

*This Volume is Dedicated by the Collaborators*



# CONTENTS.

	PAGE
PREFACE BY THE EDITOR OF THE SERIES AND TRANSLATOR . . . . .	xiii
PREFACE BY THE EDITOR OF THIS TEXT . . . . .	xxi
CRITICAL ACCOUNT OF THE MANUSCRIPTS . . . . .	xxiii
ABBREVIATIONS (Cross-reference to page 175 from) . . . . .	xxviii

## PART I.

PRAKRIT TEXT OF THE PLAY, AND CRITICAL APPARATUS . . . . .	1-116
--	-------

## PART II.

GLOSSARIAL INDEX . . . . .	117-172
----------------------------	---------

## PART III.

ESSAY ON RĀJAṢEKHARA'S LIFE AND WRITINGS . . . . .	173-209
--	---------

<b>Chronological Bibliography</b> . . . . .	175
---	-----

Abbreviated titles of books . . . . .	176
---------------------------------------	-----

### Rājaṣekhara's Life.

Earlier opinions as to his date . . . . .	177
---	-----

His relations to Mahendrapāla (Nirbhaya) and Mahipāla . . . . .	178
---	-----

Rājaṣekhara lived about 900 A.D. . . . .	179
--	-----

His personal history (family, sect) . . . . .	180
---	-----

His place of origin, the Western Deccan . . . . .	180
---	-----

Connection with Kananj (and Chedi?) . . . . .	181
---	-----

Rājaṣekhara's ancestry . . . . .	182
----------------------------------	-----

### 3. Rājaṣekhara's Extant Writings.

Karpūra-mañjarī [=Camphor-cluster] . . . . .	184
--	-----

Viddha-ṣalabhañjikā, or 'The Statue' . . . . .	185
--	-----

Bala-rāmāyaṇa . . . . .	186
-------------------------	-----

Bala-bhārata or Prachanda-pāṇḍava . . . . .	188
---	-----

### 4. Lost Works and the Anthologies.

A tradition of more than four works . . . . .	188
---	-----

Anthology-stanzas (24) identified in Rājaṣekhara's writings . . . . .	189
---	-----

Anthology-stanzas (10), "of Rājaṣekhara," not yet traced . . . . .	190
--	-----

	PAGE
<b>5. Rājacekhara and the Prākṛit Literature.</b>	
The literary Prākṛits and the real vernaculars . . . . .	191
Early Prākṛit lyrics . . . . .	192
Hala's "Seven Centuries," Sattasai (Māhārāṣṭrī) . . . . .	192
Jayavallabha's Vajjalagga (Māhārāṣṭrī) . . . . .	193
Ānandavardhana's Visamabāṇalīlā . . . . .	193
Guṇāḍhya's Bṛhatkathā (Paiçāchi) . . . . .	193
Prākṛit Kāvya. Rāvaṇa-vaha . . . . .	194
Bappai-rāa's Gauda-vaha, 750 A.D. . . . .	195
Prākṛit drama: saṭṭakas . . . . .	195
Karpūra-mañjarī the only saṭṭaka extant . . . . .	195
Important for the history of the drama . . . . .	196
<b>6. Other Poets mentioned by Rājacekhara . . . . .</b>	196
<b>7. Mentions of Rājacekhara in the Literature.</b>	
By Vasukalpa, Abhinanda, and Somadeva . . . . .	197
In the Daçarūpa and Sarasvatī-kaṇṭhābharāṇa . . . . .	198
In several works of Kṣemendra . . . . .	19
In the Kāvya-prakāça, Prākṛta-piṅgala, etc. . . . .	19
<b>8. Rājacekhara's Prākṛit.</b>	
Çāurasenī and Māhārāṣṭrī his only dialects . . . . .	19
Çāurasenī-Māhārāṣṭrī doublets in this play . . . . .	20
The poet's use of rare and provincial words . . . . .	2
Marāṭhicisms . . . . .	2
He sometimes confused his two dialects . . . . .	2
His usage tested by Mārkaṇḍeya's Prākṛit Grammar . . . . .	2
Possible inference as to obsolescence of said dialects . . . . .	2
<b>9. Rājacekhara's Literary Characteristics.</b>	
Pischel's estimate of Rājacekhara . . . . .	2
The poet's skill in metres, especially Prākṛit metres . . . . .	20
His employment of rime . . . . .	20
His fondness for proverbial expressions . . . . .	20
Self-repetition. List of repeated passages . . . . .	20
<b>10. Rājacekhara's Favorite Metres.</b>	
1. Çārdulavikṛīḍita; 2. Vasantatilaka; 3. Çloka; 4. Sragdhārā . . . . .	200
5. Āryā; then Triṣṭubh, etc., etc. . . . .	200
<b>11. Metres of the Karpūra-mañjarī.</b>	
The metres in the order of their frequency . . . . .	200
Scene-groups . . . . .	200
The metres in the order of their occurrence . . . . .	200

## PART IV.

	PAGE
<b>1. Geography of the Play in General.</b>	
The Deccan. Kuntala. Vidarbha. Lāṭa . . . . .	213
<b>2. Hindu Seasons, Months, and Asterisms.</b>	
Table of the seasons, months, and asterisms . . . . .	214
<b>3. Time-allusions of the Play and Time of the Action.</b>	
Time of the action of act i. . . . .	215
Time of the action of act ii. . . . .	216
Time of the action of act iii. . . . .	216
Time of the action of act iv. . . . .	216
Synoptic table of the time of the action . . . . .	216
<b>4. Synoptic Analysis of the Play.</b>	
Analysis of act i. . . . .	217
Analysis of act ii. . . . .	218
Analysis of act iii. . . . .	219
Analysis of act iv. . . . .	220
<b>5. Dramatis Personæ</b> . . . . .	222
<b>ANNOTATED TRANSLATION OF THE KARPŪRA-MANJARĪ.</b> . . . .	223-288



## PREFACE OF THE GENERAL EDITOR AND TRANSLATOR.

**H**ARVARD UNIVERSITY has undertaken the publication of a HARVARD ORIENTAL SERIES. The primary object of this Series, as conceived by the two friends most concerned in its establishment, is an historical one, — the elucidation of the history of religions, more especially, of those of India.

The central point of interest in the history of India is the long development of the religious thought and life of the Hindus, — a race akin, by ties of blood and language, to our own Anglo-Saxon stock. The value of the study of religions is coming to be recognized more and more every day. The study tends to broaden and strengthen and universalize the bases of religion, — a result of practical and immediate benefit. Works which promote this study stand first in the plans of the Oriental Series; and they are especially timely now, when so much of the widespread interest in Buddhism and other Oriental systems is misdirected by half-knowledge, or by downright error concerning them. We may add that such works supply the material for the helpful constructive criticism of the foundations of religious belief, to offset the all too abounding destructive criticism of the day.

But to any one acquainted with the ways of the progress of science, it will be evident that the purposes of this Series are not to be achieved wholly by the direct means of publishing books upon the religions of India. The indirect means to its end must be the publication also of works concerning Indian literature and history and antiquities in their manifold diversities of time and of system (Vedic, Brahmanical, Jaina, and Buddhist), and in their considerable diversities of language (Vedic, Sanskrit, Prākṛit, and Pāli).



The work now presented to the world of scholars is the first critical edition of the only Prākṛit drama extant, the Karpūra-mañjarī of Rāja-ṣekhāra, who flourished about 900 A.D. The sacred scriptures of the Jaina religion are written in Prākṛit. And, considering the extreme dearth of books for students of that tongue, it is hoped that this volume, in connection with Jacobi's Handbook, may prove highly serviceable as an introduction to the language of that very ancient religion.<sup>1</sup>

"A critical edition of the Karpūra-mañjarī is an urgent necessity for the advancement of Prākṛit studies." Thus wrote Pischel in 1876, in the preface to his Hemachandra, p. xii. For the realization of his long-deferred hope, we have at last to thank one of his own pupils, Dr. Konow, whose work, as I trust, will clearly show the training in rigorous philological method which he has received at the hands of his eminent master.

The interest of this play is largely philological ;<sup>2</sup> but, as is elsewhere shown,<sup>3</sup> it is not without its importance for the history of the Indian drama. It abounds in material which may well engage the attention of the student of antiquities<sup>4</sup> and of folk-lore.<sup>5</sup> And its allusions to matters of geography or of the calendar, to facts of natural history or to popular beliefs concerning those facts,<sup>6</sup> challenge the widest erudition of the expositor. It presents questions of broader literary interest, such, for example, as concern the degree to which Rājaṣekhara is indebted for motifs or for modes of expression to his predecessors,<sup>7</sup> Kālidāsa, Bhavabhūti, Daṇḍin, Bāṇa, and Bhartṛhari. Its literary merit is, on the whole, meagre. The plot is scanty. And the playwright knows little or nothing of the development or depiction of character. Much of its fun is such as is proper to the cheapest vaudeville ; so, for example, the parrot incident that is lugged in at iv. 2<sup>d</sup>. The long-drawn discussion of love at iii. 10-19 is invested with a singular negative interest by reason of its sad lack of all nobility of conception.

<sup>1</sup> Pischel's Prākṛit Grammar is now soon to appear. It will mark the beginning of a new epoch in these studies.

<sup>2</sup> See pp. xxi, 201-3.

<sup>3</sup> See p. 196.

<sup>4</sup> For example, the merry-makings at the Banyan festival, iv. 10-18 ; palace-life, i. 36 ;

iv. 9<sup>o</sup> ff. ; the Magician's homage to the Dreadful Goddess, iv. 19.

<sup>5</sup> E.g., rain-drops transformed into pearls, iii. 31<sup>d</sup>, note ; mirage, ii. 40<sup>e</sup>.

<sup>6</sup> Cp. i. 18<sup>h</sup>, 20<sup>a</sup>, ii. 50<sup>e</sup>, ii. 50<sup>a</sup>, iv. 18<sup>h</sup>. Botanical allusions — passim.

<sup>7</sup> See p. 204, and, e.g., ii. 10<sup>b</sup>, iii. 2<sup>d</sup>.

The entrance of the Magician (at i. 21<sup>s</sup>) is signalized by several ribald stanzas which throw a good deal of light on certain pathological phases in the evolution of religion, such as have repeated themselves over and over again in the history of the most varied peoples. To study these phases from a point of widest scope is an essential condition for an intelligent diagnosis of all such vagaries, whether exhibited in the fervors of an American camp-meeting or of a Hindu temple-precinct.

The literary merit of a piece like this, however, is not, in my opinion, to be summed up in any brief and disparaging dictum.<sup>1</sup> The play is surely redeemed from sweeping condemnation by the swing scene (ii. 30-40). Here, specifically in stanzas 30-32, the author shows himself a consummate master, not only of imitative language, but also of metrical forms. And the Sanskrit student must be dull indeed who is not charmed by the liquid music and smoothly swinging rhythm of stanza 30; while the stanzas 33-40, although contravening some of the canons of Occidental taste, are really remarkable for the ingenuity and beauty of their conceits. The King's verses of admiration upon the bursting into blossom of the aṣoka tree (ii. 47) need no apologist. And the descriptive stanzas (as of sunset, evening, or moonrise, ii. 50, i. 35-36, iii. 25) deserve high praise for their vividness and genuinely poetic sense of the fairest aspects of nature. And some of the "enamored verses"<sup>2</sup> will bear the test of Occidental criticism,—their tenderness and beauty and dignity unimpeached. The contrasts between the love-lorn solemnity of the King and the mocking badinage of his Jester<sup>3</sup> show a command of the shadings of expression that is by no means contemptible.

**The Text and the Critical Apparatus.**—I need add little to what is said by Dr. Konow, pages xxiii-xxvi, about this part of the work. I am confident that students will appreciate the pains I have taken to have the typography convenient, especially that of the various readings. I regret that these last are so copious; but the exceptional nature of the text must excuse their fulness.

**Method of Citation.**—The verse-portions are cited by act and stanza and line, the line being indicated by *a*, *b*, *c*, or *d*. The prose clauses

<sup>1</sup> Such as Apte's, in his *Rājasekhara*,  
p. 24.

<sup>2</sup> Cp. i. 32, ii. 5, 9, 10.

<sup>3</sup> For example, at ii. 40<sup>1-6</sup>, ii. 50<sup>1-2</sup>, iii. 29.

between any two stanzas are numbered consecutively with Arabic numerals, and are cited by the number of the act with that of the preceding stanza and that of the clause. Thus iv. 19<sup>67</sup> is the last clause between iv. 19 and iv. 20. Similarly ii. 0<sup>5</sup> is used to indicate the fifth of the prose clauses preceding stanza 1 of act ii. It is thus apparent at a glance whether any given citation refers to a passage of prose or of verse.

A simple and sufficient means of citation is absolutely indispensable for any text of mingled verse and prose that is of consequence enough to be studied and cited at all. The editor who fails to provide such means is guilty of flagrant neglect of plain duty and of gross disregard for the time and convenience of students and of his colleagues. By way of punishment he may count upon the seriously circumscribed usefulness of his book and the silent maledictions of those who are forced to use it. Let me here call renewed attention to Ernst Leumann's "Request to the future editors of dramas and post-Vedic prose texts of the Indian literature,"<sup>1</sup> commending it to most thoughtful consideration.

**The Glossarial Index.** — To the Prākṛit forms of this text I believe that the Index will prove a very accurate and complete concordance. The words of the stage-directions are in Sanskrit and are not included. The English definitions may, I fear, seem inadequate by reason of brevity. It is therefore well to mention that the reader must supplement the definition of any given Prākṛit word by a study of the senses of its Sanskrit counterpart, or by reference to Pischel's edition of Hemachandra's Prākṛit Grammar and Dictionary,<sup>2</sup> where these are cited. Failing these books, it is hoped that the Translation will serve as an entirely adequate complement to the Index.

The arrangement of the Index demands a word of explanation. Verbal forms are assembled under the Sanskrit form of the root to which they belong when this can be given; otherwise, they are put under the heading of the third singular present indicative of the Prākṛit form. Thus *pa-adei* stands under *kat*; while *khuttai* is given under *khuttai*.<sup>3</sup> Similarly, *jantia* is put under *yantra*-, while *janta* comes in alphabetic place. Again, *vi-inṇa* is given under *tṛ*; but *vi-tthinṇa* and *un-naa* (as

<sup>1</sup> Zeitschrift der deutschen morgenländischen Gesellschaft, xlii. 161.

<sup>2</sup> Cited by the initials "H." and "HD."

<sup>3</sup> For other examples, see my note to ii. 4.

quasi adjectives) and *milāna* (on account of the splitting of the *ml*-group) are set in their alphabetic places and not under *str* and *nam* and *mlā*. I trust that the occasional hints in my notes will reduce to a minimum any practical inconveniences resulting from the arrangement of the Index.

**The Translation.** — It is a part of the fundamental plans of this Series that none of the texts published in it shall be without a translation. The Series does not aim to consult the interests of Sanskrit students exclusively. For better, for worse, this part of the plan is at all events in accord with the dictates of absolute frankness. The wisdom of the Wise Men of the East is to be estimated by Occidental readers with entire fairness—nothing less, nothing more. And for this reason we may neither withhold its excellencies nor cloak its defects. I am, moreover, strongly persuaded that Indian studies would have exerted much larger influence upon the intellectual life of our day, and would even have made more rapid progress, if the masters of Indology had devoted more of their time to the work of translation and popular exposition. The new recruits for this field must be drawn from the circle of those interested. To enlarge that circle is therefore indispensable. Moreover, the comparative study of literature is now a recognized discipline with clear aims and zealous votaries. And to such students also this translation makes its appeal.

After the Text and Index were completed, I requested Dr. Konow to make a translation; and to my request he acceded with the utmost kindness and promptness. But upon this matter, his own remarks, p. xxii, may be consulted. The play is very difficult to translate. The metaphors, be it for their boldness or their accumulation, are at times most intractable. And often the point of a stanza or phrase requires for its reproduction in English such a command of delicate nuances of expression as cannot be expected of one to whom English is not vernacular. The revising of Dr. Konow's rendering proved to be not feasible. And therefore, after trying and failing to find an American who was both willing and able to translate the piece, I set myself most reluctantly to the delightful and interesting work of making a new version.

Most reluctantly,—because it involved a delay of weeks in the

progress of the labor of issuing the works of my two departed friends, the Atharva-Veda of Professor Whitney and the Visuddhi-Magga of Henry Clarke Warren. This delay has been a sore grief to me, although tempered by the feeling that these Prākṛit studies would at any rate inure to the benefit of my equipment for the completion of Mr. Warren's work.

The translation here presented is accordingly an essentially independent one, of my own making. A good many of the best stanzas I have rendered in metrical form. That I have not so rendered the rest may be set down in part to their intrinsic inferiority, and in part to the extreme pressure under which the keen sense of the above-mentioned delay caused me to do the work. The marked diversities of tone and style<sup>1</sup> I have endeavored faithfully to reproduce in the tone and style of my English.<sup>2</sup> The translator must be able to *feel* the atmosphere of each of the varying scenes and to adapt his version to their subtle changes.

Almost at the outset it appeared that the translation, unless provided with a running comment, would necessarily be obscure in many points even to the Sanskritist. I hope that no one will find these notes unacceptable. That this portion of the volume is intended in part for non-Indianists, is the reason for writing the *ch*-sound in proper names with *ch* (instead of the usual *c*) and for giving such notes as that on the Asuras at ii. 31<sup>b</sup>.

Scant as the action or stage-business of this play may be, it is the interpreter's duty to make it intelligible to the otherwise unaided student. In the introductory paragraphs, therefore, pages 213-222, I have done my best to make clear the sequence of the inferential as well as of the explicit parts of the action, and likewise the place and time of each element thereof.

One little detail perhaps needs a word from the prefacer, to wit, the version of *piya-vaassa* as 'old man.'<sup>3</sup> The German *hoch* = 'high,' and *Abend-zeit* = 'even-tide.' So Prākṛit *piya* = 'dear,' and *vaassa* = 'friend.'

<sup>1</sup> Well illustrated at ii. 40<sup>2</sup> ff. Or compare i. 16<sup>1</sup> ff. with i. 18<sup>1</sup> ff.

<sup>2</sup> For this reason, readers whose native tongue is not English may find occasional

colloquialisms for the explanation of which no dictionary less complete than the Century Dictionary, for example, will suffice.

<sup>3</sup> See note to i. 18<sup>17</sup>.

But it is hardly less grotesquely incongruous to render *piya-vaassa* by 'dear friend' than to render *Hochzeit* by 'high tide.' The connotation of the colloquial "old man," as used even by very young men to one another, with all its suggestions of jovial good-fellowship, shows for itself how fatally misleading a wooden literalness may be.<sup>1</sup> We all know that a *green black-berry* is *red*.

There are some things in this play which are repellent to a mind that is bred to the large variety of wholesome interests<sup>2</sup> that characterize our best modern life. Instead of making the offensive ideas conspicuous by the thin veil of an occasional Latin phrase, I have judged it better to give them in English, simply toning down their more drastic features.

Wer den Dichter will verstehen  
Muss in Dichters Lande gehen.

Never was the truth of this couplet brought home to me with more force than in the making of this translation. My own sojourn in India was, alas, too short to absolve me from dependence upon books. I was therefore glad to have the help of the native scholiast, Vāsudeva. No other scholia were accessible to me. And I gratefully record my indebtedness to Roxburgh's *Flora Indica*; and to several of the systematic Sanskrit treatises on plants and minerals, mentioned below, p. 177; and, last, not least, to my venerable friend, Böhtlingk. I am glad to bear the shame of not having realized earlier the profit to be had from his *Hemachandra* as an aid to the study of Sanskrit synonymy, if by this confession any are led to take to heart the excellent words of three and fifty years ago with which he closes his preface:

Ich bin überzeugt, dass mit dieser neuen Ausgabe Vielen gedient sein wird; nur Einer, der es sich zum festen Vorsatz gemacht zu haben scheint, bei seinen Sanskrit-Studien nie an die reinere Quelle zu gehen, wird zu seinem eigenen Nachtheil und zu aller derer, die seine Werke

<sup>1</sup> COROLLARY. — Taking due account of the diversities of tone, I have rendered *vaassa* by 'my man' at ii. 62; by a slightly impatient 'man' at iii. 21; and by a dignified and stately 'O friend' at iv. 51.

<sup>2</sup> We must remember that these were often utterly lacking to the Indian villager. The Sanskrit student may make this point clear to himself by consulting in the lexicons the articles upon *grāma* and its derivatives.

benutzen, nach wie vor Alles bei Seite liegen lassen, was auf diesem Gebiete erscheint.

It is fitting, in this fourth volume of the Series (the first to contain a preface from the General Editor), to acknowledge the twofold indebtedness of Harvard University to an alumnus, Dr. Fitzedward Hall, of the class of 1846. He has, on the one hand, honored his Alma Mater by his achievements in Oriental<sup>1</sup> as well as in English philology; and, on the other, he has made to the Library of the University a gift which is unique. With pride of nativity<sup>2</sup> and with loyalty to his college unimpaired by years of absence, he has given to it his rare and early Indian printed books, and — what is more — his precious collection of Sanskrit manuscripts.<sup>3</sup> These manuscripts, with some five hundred purchased by me in Western India, constitute the largest and most valuable collection of the kind in America. It is my fervent hope that they may be of much service in realizing the plans of this Series, not only directly, but also by way of stimulus to Oriental research.

C. R. LANMAN.

HARVARD UNIVERSITY,  
March 31, 1900.

**Postscript.** — July 8, 1900. In the meantime, I have submitted the proof-sheets of the entire translation to Dr. Konow, and he has returned them all with many useful suggestions of improvement or correction. For these it gives me great pleasure to make public acknowledgment of my sincere thanks.

<sup>1</sup> Students of English, considering the part he has borne in the production of the great "Oxford English Dictionary," and the marvellous learning thereby attested, might well enough be excused for not knowing that he had, long before, attained distinction as an Indianist. The first Sanskrit texts ever published by an American were his editions of *Ātmabodh* and *Tattvabodh* (Mirzapore, 1852). And his early writings on

Indian philosophy, dramaturgy, epigraphy, etc., are still cited with deference by the best authorities of to-day.

<sup>2</sup> His ancestor, John Hall, immigrated just 270 years ago from England to Charlestown, about three miles from the seat of Harvard College.

<sup>3</sup> Acquired during long official residence in India, as Professor at Benares and as Inspector of Public Instruction.

## PREFACE BY THE EDITOR OF THIS TEXT.

**T**WENTY-FOUR years have passed since Professor Pischel, in the preface to his edition of Hemacandra's Prākṛit grammar, declared a critical edition of the Karpūramañjarī to be a necessity for the advancement of Prākṛit studies. Rājaṣekhara has been highly esteemed for his proficiency in the Prākṛits, and it was to be hoped that a careful edition of his only Prākṛit play might throw some light upon the linguistic history of India. But unfortunately, the materials then available proved to be insufficient. Since that time new manuscripts have been found, and some years ago Professor Pischel proposed to me to undertake the work, and at the same time he kindly put at my disposal the collations which he had formerly made with the view of editing the play himself. Though regretting that the edition should not proceed from his master's hand, I thankfully accepted his proposal, as he declared it impossible to find the leisure necessary for the work himself.

I have myself collated only the manuscripts NRSTUW. For ABCP, I used the collations made by Professor Pischel; and Dr. Lüders kindly collated O for me.

In the notes I have quoted all truly various readings. I leave unmentioned the ya-gruti and the dental n in the Jaina mss.; whereas, in the readings of STU, I have always transcribed the dot + consonant as double consonant. I also pass by all evident blunders in silence. The anunāsika is generally indicated by the same sign as the anusvāra; and this fact must be remembered in using the critical notes.

The chief aim of this edition then is a linguistic one. But besides, I have also been guided by another consideration. I often had to regret that no chrestomathy of the Prākṛits of the plays exists, and it was my hope that the Karpūramañjarī might be used as such one. This consid-



eration has also, to some extent, influenced my work. Thus I have, in some places, introduced the peculiar forms of the two dialects, even against the reading of all manuscripts. Further, the vocabulary is composed with the aim to serve students learning Prākṛit. To study those dialects it is, naturally, necessary to know Sanskrit, and I therefore always refer to the corresponding Sanskrit form, where this is possible. I have not made any attempt to give an etymological index, nor have I intended to furnish a vocabulary which might be sufficient without knowledge of Sanskrit.

From the same point of view I did not think it convenient to add a translation. And I was also convinced that it should be impossible to me to translate such an intricate text satisfactorily, as long as English was not more familiar to me. On the other hand the general editor, from quite another point of view, thought it necessary to add a translation. Upon his request I therefore made an attempt to render the text in English. But I soon felt how unsatisfactory my work must be, and what I sent Professor Lanman can hardly be called more than a rude paraphrase. I was therefore very glad to hear that he would work out a translation himself.

My best thanks are due to those who have, in various ways, aided me in the work, to Professor H. Jacobi, Dr. H. Lüders, and Dr. A. Stein; to the government of Madras for the courtesy and kindness with which it forwarded new materials to me; but above all to Professors Pischel and Lanman. To the rich knowledge and kind benevolence of the former I never appealed in vain, and though overloaded with other works, he has kindly read the proofs of text and vocabulary. And the kind interest which Professor Lanman has taken in my work, and the unselfish assistance which he has rendered me, cannot, in any respect, be measured from his prefatory remarks.

STEN KONOW.

UNIVERSITY OF KRISTIANIA,  
June 29, 1900.

## CRITICAL ACCOUNT OF THE MANUSCRIPTS.

**The Text.** — This edition of the text of the Karpūra-maṇjarī is based upon the following manuscripts :

**A.** Jaina ms., 8 leaves, with 9–13 lines on each page;  $9\frac{1}{2}$  inches by  $4\frac{1}{4}$  inches. Contains javanikāntara i. See Bhandarkar, Report on the search for Sanskrit mss. in the Bombay Presidency during 1882–83, Bombay, 1884, p. 156, no. 418. The colophon reads: iti crikharatāṇa-vabhogaṇadinamaṇiṇṛijivasāgarasūriṇiṣyavācanācāryaviracitāyām karpūramañjarīmahānāṭikāyām prathamāṁ javanikāntarāṁ vivṛttāṁ idaṁ || cṛī || cṛī || rājanpure likhitāṁ || rājanpure likhitāṁ ||. Vācanācārya must be the author of a commentary on the Karpūramaṇjarī. Of this commentary a few traces are left. An incorrect ms. Aspirates are doubled; nd is often substituted for nt. Codex A is therefore possibly copied from a South Indian original. Cp. Pischel, Nachrichten, Göttingen, 1873, 206 ff.

**B.** Jaina ms., 8 leaves, with 15 lines on each side;  $10\frac{1}{2}$  inches by  $4\frac{1}{2}$  inches. Prākṛit text, Sanskrit translation, and some glosses. Contains javanikāntara i., the beginning of ii., as far as hidaāvajjam (ii. 1<sup>3</sup>), and the end from sū rayanamayī (iv. 19<sup>65</sup>). See Kielhorn, Report on the search for Sanskrit mss. in the Bombay Presidency during 1880–81, Bombay, 1881, p. 83, no. 22. The colophon reads: iti crikarpūramañjarīnāṭikā kasya [!] samāptā. saṁ. 1600 varṣe cṛīmahimanagare.

**C.** Jaina ms., 11 leaves, with 8 lines on each page;  $9\frac{3}{4}$  inches by  $4\frac{1}{2}$  inches. Fol. 3 is wanting. Contains javanikāntara ii. See Bhandarkar, l.c., p. 156, no. 419. The colophon reads: iti crikhugātāṇanabhogaṇa-cṛijinasāgarasūriṇiṣyavācanācāryaviracitāyām karppūramañjaryyām dvitīyāṁ javanikāntarāṁ vṛttāṁ || cṛī || ciṭṭhādu eḍaṁ likhidaṁ dāva dīṇeso diyo mahio | ehi payaṭṭādu saṁto saccāṁ saccāṁ kuṇanto vva || 1 || rāyapurathṭhidenā udiyajādisirorattasirinarasimhasūṇujādenā likhidaṁ jjeva | Kappūramañjarīnāḍaṁ. Codex C has the same peculiarities as A, and seems to be a continuation of that ms.

**N.** A modern Nāgarī ms., 16 leaves text, 13 leaves translation, with 15 lines on each page; 13 inches by  $8\frac{1}{4}$  inches. The water-mark has the date 1859. Several lacunas. Conclusion of the text wanting. See

Weber, Verzeichniss der Sanskrit- und Prākṛit-handschriften der Königl. Bibliothek in Berlin, Berlin, 1886, no. 1558. The doubling of the aspirates and the occasional writing of *nd* for *nt* point to a South Indian origin; and forms such as *ḍimna* for *ḍimbha* and a few instances of *ya-ṣṛuti* (or writing of an intervocalic *y* in cases of secondary hiatus, as in *rayaṇa* for *raṇa*) show influence from Jaina mss.

**O.** A modern Nāgarī ms., 21 leaves, with 18 lines on each page; 10½ inches by 9½ inches. Prākṛit text with some glosses. Sometimes corrections in the margin. In a few places defective. The ms. was copied after the year 1830. See Aufrecht, Catalogue of the Bodleian mss., p. 146<sup>b</sup>, no. 313.

**P.** Copy from a Jaina ms., 46 leaves, with 15 lines on each page, 11¾ inches by 5¾ inches. Complete text and translation. Modern and very incorrect. See Kielhorn, l.c., p. 83, no. 23. After each *javanikāntara* is the following colophon: *iti ṣṛimatsūryavaṃśodbhavasahigilakulāva-taṃsaṣṛimatprayāga* (i. and ii., *prayoga*) *dāsūṃgajaṣṛipremarājaviracite karpūrakusumanāmnī karpūraṃjaṣṛipremarājaviracite . . . yavanikāntaraṃ samāptaṃ*. Ends: *ḥubhaṃ bhavatu || saṃvat 1931 prathamāṣāḍhaṣṭakla-pakṣe tithāu ṣaṣṭyāṃ ṣaṇivāre likhitam idam vyāsagopidāsātmaajena || malākhyanāmnā || ṣṛījayaṣṛīlanagare ||*.

**R.** Copy of the ms. no. 417 of the Raghunatha temple library. See Stein, Catalogue of the Sanskrit manuscripts in the Raghunatha temple library of His Highness the Maharaja of Jammu and Kashmir, Bombay, 1894, p. 77. I owe the possession of the transcript to the kindness of Dr. Stein, who had his assistant, pandit Sahajabhaṭṭa, make it for me. Incorrect; some lacunas; conclusion wanting. Text, with the commentary of Vāsudeva.

**S.** Copy of the Tanjore ms., no. 10634, prepared for me through the liberality of the government of Madras. Text with some lacunas. See Burnell, Classified index to the Sanskrit mss. in the palace at Tanjore, London, 1880, p. 168<sup>a</sup>. Grantha letters.

**T.** Copy of the Tanjore ms., no. 5253, made for Professor Pischel at the request of the late Dr. Burnell. Complete text, with some lacunas. Very incorrect. See Burnell, l.c.

**U.** Copy of the Tanjore ms., no. 10633<sup>a</sup>, Grantha, prepared for my use. Text with Sanskrit version. Some lacunas. See Burnell, l.c.

**W.** Jaina ms., 21 leaves, with 13–14 lines on each page, 10½ inches by 4½ inches. Complete text, with marginal paraphrase. See Weber, no. 1557. The colophon reads: *saṃattā kappūraṃjaṣṛipremarājaviracite mahākaiṇo sirirāyasaḥassa kadā . . . saṃvat 1520 varṣe ṣāke*. The groups *ṭṭh* and *ddh* are, as a rule, not to be distinguished in this ms.

**Commentaries.**—Furthermore, I have used the following commentaries:

Vāsudeva's gloss in the Raghunātha temple ms. and in the edition of our play in the *Kāvyaṃālā*.

**K.** The commentary of Kṛṣṇasūnu in a transcript of the Tanjore ms., no. 10633<sup>b</sup>, belonging to Professor Pischel (see Burnell, l.c.). A new copy was given me by the government of Madras together with S and U.

**J.** Pitāmbara's Jalpatiratnamañjarī (Kielhorn, l.c., p. 65, no. 242), collated by Professor Pischel. This is a different work from that contained in the corrupt mss. described by Weber, l.c., nos. 1559, 1560.

Among these mss. we can distinguish two distinct groups: a South Indian group, comprising STU; and a Jaina-group, to which belong ABCPW.

STU agree in most particulars and must be traced back to a common source. The doubling of a consonant is indicated by a dot before the consonant; lingual *l* is substituted for dental *l*; etc. Moreover, where the discrepancies between the manuscripts are very considerable, STU have, generally speaking, the same reading. Thus e.g. i. 6, 7, 8<sup>3</sup>, 9, 10, 14<sup>2</sup>, 18<sup>13</sup>, 20<sup>1,2</sup>, 22<sup>a</sup>, 32<sup>1</sup>; ii. 29<sup>c</sup>, 34<sup>a</sup>, 41<sup>b</sup>; iii. 4<sup>1,5</sup>, 5<sup>2</sup>, 8<sup>a</sup>, 20<sup>3</sup>, 22<sup>a</sup>; iv. 1<sup>b</sup>, 9<sup>3a</sup>, 18<sup>2a</sup>, 20<sup>9</sup>, etc. And in the South Indian group, STU, the conclusion (which is entirely missing in the Jaina group) is different from that in NO (R is incomplete).

Burnell was of opinion that T was copied from S. But in iv. 24, T and U agree, as against S. See also i. 20<sup>30</sup>, 21<sup>b</sup>, 30<sup>a</sup>, 33<sup>a</sup>; ii. 41<sup>9</sup>, 42<sup>3</sup>; iii. 1<sup>d</sup>, 3<sup>a,9</sup>, 4<sup>a,5,8,9</sup>, etc. It must therefore be concluded that T is copied from U, perhaps with corrections from S (cp. ii. 11<sup>1</sup>, 16<sup>b</sup>, 41<sup>9a</sup>; iii. 22<sup>9</sup>, etc.). The commentary of Kṛṣṇasūnu agrees with this group; and in the final stanza, with S.

The Jaina mss. are characterized by some common blunders and omissions. Cp. *rīdīāu*, i. 1<sup>d</sup>; further, i. 7, 19<sup>7</sup>, 20<sup>11</sup>; iii. 4<sup>1</sup>, etc. Moreover, the complete absence of the conclusion in all these mss. is too extraordinary to be a mere accident. In many readings also, this group differs from the other mss. Cp. i. 9<sup>a,b</sup>, 15<sup>a</sup>; ii. 11<sup>b</sup>, 48<sup>b</sup>; iii. 1<sup>b</sup>, iv. 2<sup>10</sup>, 6<sup>d</sup>, etc.

Among the Jaina mss., B and W are relatively old. B is very corrupt; W is much better. Both are North Indian mss. B was copied in Mahim (in the Rohtak District) and bought for government in Bikaner. The origin of W is not known.

A and C are attributed in their colophons (which mention the lost commentary) to Vācanācārya, the pupil of Jināsāgara, "the sun in the sky of Kharatūpa." "Jināsāgara was the first high-priest of a new branch

of the Kharatara sect, which was established in 1630 A.D.," says Bhandarkar, l.c., p. 44. Cp. Klatt, *Indian Antiquary*, xi. 250, and *Specimen of a literary-bibliographical Jaina-onomasticon*, Leipzig, 1882, p. 39. A and C were copied in Rājānpur, Punjab, perhaps from a South Indian original. See above; cp. also the reading *gauttāṇā* in A, i. 19<sup>b</sup>.

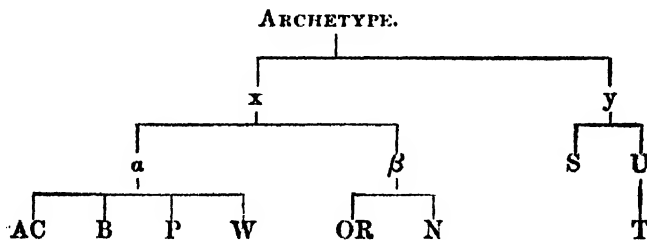
P is a modern transcript, copied and bought in Jesalmir, from a Jaina ms. It is perhaps in some places influenced by the South Indian group (cp. i. 12<sup>a</sup>; ii. 45<sup>b</sup>, etc.); but it is clearly shown to belong to the Jaina group by the agreements mentioned above, p. xxv.

The remaining mss., NOR, are all quite modern. They generally agree with the Jaina group, as against STU; cp. i. 18<sup>a, 9, 13</sup>, 20<sup>1, 2</sup>, 22<sup>a</sup>, etc., and consider, above all, the blunder which they have in common at ii. 28<sup>c</sup>. They therefore seem to be derived from the same source as the Jaina mss. On the other hand they have so many common blunders and various readings that they must be classed apart; cp. i. 8<sup>b</sup>, 9<sup>b</sup>, 10<sup>b</sup>, 15<sup>b</sup>, 18<sup>10, 19</sup>, 20<sup>7</sup>, 34<sup>a</sup>; ii. 1<sup>3</sup>, 6<sup>19</sup>, 29<sup>a</sup>, etc. In the first act, N shows a nearer connection with R, as at i. 7, 8, 12<sup>a</sup>, 13<sup>1</sup>, 15<sup>a</sup>, 16<sup>1, 3</sup>, 20<sup>34</sup>, 32<sup>2</sup>, 34<sup>b, 25</sup>, 35<sup>c</sup>, etc. Both N and R have the aspirates doubled in the South Indian way.

O and R are much more closely connected; cp. the critical notes to i. 4<sup>1</sup>. Some common blunders, which are not mentioned in the critical notes, point in the same direction: such are *joeham* instead of *jonham*, i. 1<sup>d</sup>; *nihittagā-* instead of *-gga-*, i. 4<sup>c</sup>; *esya* instead of *ettha*, i. 12<sup>b</sup>; *lagohim* instead of *laggehim*, i. 16<sup>d</sup>; the very frequent writing of *d* instead of *ṭṭ*, etc. Many other readings are common characteristics of O and R: see i. 4<sup>10</sup>, 5<sup>5</sup>, 9<sup>b</sup>; ii. 0<sup>b</sup>, 12<sup>b</sup>, 25<sup>b</sup>, 29<sup>a</sup>, 31<sup>a</sup>, 42<sup>23, 27</sup>; iii. 1<sup>b</sup>, 22<sup>5, 6</sup>; iv. 9<sup>5 ff</sup>, etc.

NOR also sometimes differ from each other. Especially we find not seldom that N agrees with the South Indian group (cp. i. 4<sup>d, 2, 17</sup>; ii. 31<sup>d</sup>; iii. 20<sup>11</sup>; iv. 20<sup>11</sup>, etc.) and OR with W (e.g., ii. 45<sup>b</sup>; iii. 16<sup>c</sup>; iv. 9<sup>b, 8</sup>, 17<sup>a</sup>, 18<sup>38</sup>, 20<sup>4</sup>, etc.). But still NOR must be classed together.

The manuscripts of the *Karpūramañjarī* must therefore be classed according to the following diagram:



PART I

TEXT AND CRITICAL APPARATUS

OF THE

KARPŪRA-MAÑJARĪ

EDITED BY

STEN KONOW

## ABBREVIATIONS

For explanations of abbreviated forms of titles under which certain books have been cited, see the Chronological List of Books, etc., pages 175 to 177.

भहं होउ सरस्सईअ कइणो रान्दन्तु वासाइणो  
 अखाणं पि परं पअट्टउ वरा वाणी छइल्लप्पिआ ।  
 वच्छोमी तह माअही फुरउ णो सा किं च पञ्चालिआ  
 रीईओ विलिहन्तु कव्वकुसला जोणहं चओरा विअ ॥ १ ॥

अवि अ<sup>१</sup> ।

अकलिअपरिम्मविब्भमाइं अजणिअचुच्चणडच्चराइं दूरं ।  
 अघडिअयणताडणाइं णिच्चं णमह अणङ्गरईण मोहणाइं ॥ २ ॥

नान्दन्ते<sup>१</sup>

स्थापकः ।

ससिहराडमण्डणाणं छम्मुहणासाणं सुरअणपिआणं ।

1<sup>a</sup> ABPWNORT भोदु, SU होदु. — AB  
 सरस्सई, W ईइ. — A कइयणो, B  
 क इणो. — TU रान्दन्तु.

1<sup>b</sup> STU वि. — ABWNR पअट्टउ, P पेय-  
 ट्टु, O यअट्टट्टु, STU पवट्टु. — ASTU  
 परा. — T घउल्लंप्पिआ.

1<sup>c</sup> W वत्थोमी, N वत्थोमी. — ABPWSTU  
 मागहो, O माअधो. — ABPWR फु-  
 रदु, N फुरदु. T पुणउ. — B णा. —  
 WO किं पि. — N पंचाडिआ.

1<sup>d</sup> ABPW रीदीआउ, NORT रीदीओ. —  
 A लिहंतु, B विलहंतु, W लिहंतु, S  
 हंतु. — BW चउरा इव.

1<sup>a</sup> BWST omit. — T transposes verses  
 2 and 4.

2<sup>a</sup> AT ०यिब्भमाइं. — O अअणिअ. — B  
 ०चुच्चणाइ. — A ०डंवरारई, P ०डंवरारई,  
 STU ०राइ.

2<sup>b</sup> AN अअणिअ. — ABPWORS ०चण०,  
 N ०यण०. — A ०ताडणांई, BSTU  
 ०णाइ. — ANT मोहणाइं.

2<sup>c</sup> AN नां सूत्रधारः, B नायंते सूत्रधारः,  
 W नायंते सूत्रधारः, OS omit नां स्था०;  
 RT अवि अ.

3<sup>a</sup> T ०खंड०. — P ०मंडणायाणं. — AB  
 समोहणासाणं, BWO समोहणासाण, P



गिरिसगिरिन्दसुआणं संधाडी वो सुहं देउ ॥ ३ ॥

अवि अ' ।

ईसारोसप्पसाअप्पणइसु बहुसो सग्गगङ्गाजलेहिं

आमूलं पूरिआए तुहिणकरकलारुप्पसिप्पीअ रुहो ।

जोएहामुत्ताहलिल्लं णअमउलिणिहित्तग्गहत्थेहिं दोहिं

अग्घं सिग्घं व देन्तो जअइ गिरिसुआपाअपङ्केरुहाणं ॥ ४ ॥

परिक्रम्य नेपथ्याभिमुखमवलोक्य<sup>१</sup> । किं उण णट्टप्पउत्तो विअ दीसदि अम्हाणं  
कुसीलवाणं जणो<sup>२</sup> । जदो एक्का पत्तोइदाइं सिअआइं उच्चिणेदि<sup>३</sup> ।  
इदरा कुसुमावलीओ गुम्फेदि<sup>४</sup> । अस्सा पडिसीसआइं पडिसारेदि<sup>५</sup> ।

संमोहणासाण. N संमोहणासाणं, SU 4<sup>१</sup> A omits. — B सूत्रधारा परि°, P सूत्र-  
संमुहणासाण, T कम्मुहणासाण.

3<sup>०</sup> B गिरिसिगिरिदि°, P गिरिसि°. — A °सु-  
दाणं, B °सूयाणं. — NU संधाटी. R  
संहालो, T संधाटि. — NSTU ओ. — 4<sup>२</sup> ABPWN पुण. — A °पयदो, BWNOR  
P दिसउ, NO देदु.

3<sup>१</sup> BT omit.

4<sup>३</sup> ABPWNOSTU °प्पसाद°. — ABPWNOR  
°प्पणदिसु, T °प्पणदिसु. — O सयांगंगा°. —  
— BW °जलेयां, P °जलेण.

4<sup>४</sup> APWNORT पूरिदाए, B परिदाए. —  
ORTU तुहिणअर°. — R °अला°. —  
A °सुप्पोई, BW °सिप्पोई, P °सिप्पोई,  
SU °सुत्तोई, T °सुत्तोअ.

4<sup>५</sup> T दुठ्ठ° instead of जोणहा°. — BR  
°भोत्ता°, O °मेत्ता°. — P °हल्लिल्लं. —  
mss. शाद°. — T °मुउड°. — AP  
°गिहत्त°. — A °हत्थेहि. BPSTU °हत्थेहि.

4<sup>६</sup> A छ, NSTU omit. — AB दंतो, N  
दअंतो, STU ददंतो. — ABWNR  
जअदि, P जयति, T जरअइ. — ABP  
गिरिसुदा°.

धार नेपथ्याः इतिमुखमवलोक्य. WN सू-  
त्रधारः परि°, OR नांठंते सूत्रधारः परि°,  
T नांठंते स्थापकः परि°.

4<sup>२</sup> ABPWN पुण. — A °पयदो, BWNOR  
°पअट्टो, P °पयट्टा, SU °प्पअट्टो, T °प-  
उट्टो. — O दिसइ, N दोसति, STU  
अ° कु° जणो दोसइ. — BPW अम्ह.  
— BP कुसीलवाण, W °वाण, T हुसो°. —  
— ABWR पवंचो. P पवंचो, O वणो.

4<sup>३</sup> A पत्तोचियाई, B यत्तोचियाई, PO पत्तो-  
चिआइ, W पत्तोच्चिआइ, N पत्तोचिआइं,  
R यत्तोचिआइं, SU पत्तोइआइ, T पत्तो-  
चिआइ. — A सिचियाई, B सिचियाइं  
सियं, P सिचियाइ, W सिचि°, N सिंह°,  
O सिचिआइ, STU °आइ. — AP उ-  
च्चिणोदि, B उच्चेणोदि, SU °णोइ, T उ-  
च्चिणोदि का वि लहुवखिआओ पट्टइ चट्टइ.

अयरा, BPWNORSU इअरा, T ईअरा.  
— SU °वलो. — B गुंफदि, STU गुंफेइ.  
4<sup>५</sup> N पडिसाइं, T °आइ. — A पडिसारयदि,  
P परि°, W पसारेदि, SU उवणेइ.

का वि हु वस्मिआओ पट्टए घट्टेदि' । एसो वंसो ठाविदो ठाणे' ।  
इअं वीणा पडिसारीअदि' । इमे तिस्मि वि मिअङ्गा सज्जीअन्ति' ।  
एस पक्खाउज्जाणं हलबोलो सुणीअदि<sup>10</sup> । एदं धुवागीदं आल-  
वीअदि<sup>11</sup> । ता किं पि कुडुच्चं हक्कारिअ पुच्छिस्सं<sup>12</sup> । नेपण्याभिमुखमवलोक्य  
संज्ञापयति<sup>13</sup>

प्रविश्य<sup>14</sup>

पारिषार्थिकः । आणवेदु भावो<sup>15</sup> ।

स्थापकः । किं उण णट्टप्पउत्ता विअ दीसध<sup>16</sup> ।

4<sup>6</sup> T see above, at i. 4<sup>3</sup>. — B चि, P पि.  
— B हुए, PNR omit; O खु, SU  
खु. — A पट्टए वस्मियाउ, B पट्टए  
वस्मिआउ, P मुहवणियाउ प°, W प°  
वणिआउ, N वणिआयट्टिओ प°, O प°  
वणिआओ, SU वस्मिआ वट्टए. — AP  
वट्टेदि, BWNORT वट्टेदि, SU घट्टेदि.

4<sup>7</sup> ABWNORT एस. — A वंस, B वंसे. —  
A द्ठविदि, B वविदो, PW टविदो, N  
टिदो, O ठाविदो, SU ओट्टुट्ठाविअट्ठाणो,  
T वोट्टुट्ठाविदट्ठाणो. — A ठाणोदं,  
BWR ठाणो, O ठाणे.

4<sup>8</sup> N वीणं. — A परिसरियदि, B पडिसंसारी ।  
आदि, N \*सारेदि. O \*सारिअदि.

4<sup>9</sup> W एमे, SU इमे वि. — BSU ति, P  
तिण, N तोणि. — BPNRT omit  
वि. — WO मुअंगा. — A सज्जियंदि,  
B मज्जोयंति, P सज्जोयंते, W सज्जि-  
ज्जंति, STU \*अंदि.

4<sup>10</sup> After एस A inserts कंसालताल, BW  
कंसतालाण, P कंसतालाण, NORSTU  
कसतालाण. B पक्खाउज्जाण, P प-  
क्खाउज्जाण, W पक्खाउज्जाण. N पक्खा-  
उज्जाणं, OR पक्खालणुज्जालण, STU

अप्फालोप्फालण. — A कोलाहलो, B हल-  
वालो, P हलउलो, W हलवोलो, NORSTU  
हलहलो. — ABPWNR omit सु-  
णीअदि.

4<sup>11</sup> P एवं पदं, W एवं, STU इदं. — OR  
धुआगोदमा°, STU \*गोदभं; A adds  
ति. — P आलवोदि, S omits; U  
विजप्पेद.

4<sup>12</sup> P किं संदेहेण, O कं वि, SU किं ति, T  
अहं वि. — A कुटंखं, BP कुटंखं, W  
कुडंखं. N कुटुंखं, O कुटुंखादो. — P  
हक्कारिय, T हंकरिअ.

4<sup>13</sup> A omits; BWNOR \*मुखं संज्ञापयति,  
P \*मुखमवलोकयति.

4<sup>14</sup> A ततः प्रविशति पारिषार्थिकः प्रविश्य  
सूत्रधारमाह, BN ततः प्रविशति, P प्र-  
विशयति, WR ततः प्रविशति पारि-  
षार्थिकः

4<sup>15</sup> B अणुवेदु. W अणवेदु. — PW भाउ.

4<sup>16</sup> APWOSTU सूत्रधारः, B omits; NR  
सूत्रधारः विचिंत्य. — ABPW पुण.  
— A \*पयदा, B \*पयज्ज, PWORD  
\*पअट्ठा, N \*चअट्ठा, SU \*प्पउट्ठा. — A  
दीसधं, B दीसधा, P दीसधं, STU दीसध.

पारिपार्श्विकः । अध इ<sup>17</sup> । सट्टअं णच्चिदं<sup>18</sup> ।

स्थापकः । को उण तस्स कई<sup>19</sup> ।

पारिपार्श्विकः ।

भाव कहिज्जउ एअं को भस्सइ रअणिवल्लहसिहरणो ।

रहुउलचूडामणिलो महिन्दवालस्स को अ गुरु ॥ ५ ॥

स्थापकः । विचिन्त्य<sup>1</sup> । अए पणहोत्तरं खु एदं<sup>2</sup> । प्रकाशम<sup>3</sup> । राअसेहरो<sup>4</sup> ।

पारिपार्श्विकः । सो एदस्स कई<sup>5</sup> ।

स्थापकः । स्मत्वा<sup>6</sup> । कथिदं जेव छइल्लेहिं<sup>7</sup> ।

सो सट्टओ त्ति भस्सइ दूरं जो णाडिआइ अणुहरइ ।

किं उण पवेसविकखम्भङ्गाइं केवलं ण दीसन्ति ॥ ६ ॥

4<sup>17</sup> A पारि<sup>18</sup> प्राह. — ABPWO omit अध इ<sup>19</sup> PNRT omit अय. — P पणहत्तरं, O य-  
इं; N पारि । अध इं । सूत्र । किं उण  
णच्चिदव्वं । पारि भाव etc.; R भाव  
instead of अध इं; SU अह इं, T  
पारो । अह इ । सूत्र । किं पुण एदं ।  
पारि. भाव etc.

4<sup>18</sup> A सट्टकेण in the margin corrected to  
°कं. N सटअं. — P णच्चिदव्वं.

4<sup>19</sup> Mss. सूत्रधारः. — AOT कई.

5<sup>1</sup> P अज्ज instead of भाव. — ABPWOR  
कहिज्जउ, N कइज्जउ, SU कहीअदु, T  
कहि ॥ कइ. — APWNORSTU एदं,  
B एवं. — BSTU किं. — B भस्सइ,  
P भणय, N भणिज्जदि, T भणिज्जइ. —  
P रयणव्वं, N रजणीं, T रअणीं. —  
B °सिहिंदो, N °पिहिंदो.

5<sup>2</sup> ABW रहुकुलं, P रहुकुलां. — BSU  
महिंदपालस्स, W महिंदवालस्स, NRT म-  
हेंदपालस्स. — P को इ, N क ओ,  
SU को ण, T को ण.

5<sup>3</sup> Mss. सूत्रधारः. — SU स्वं, T आत्मगतं.

5<sup>4</sup> A omits. — PO राजं, STU अवि  
राअं.

5<sup>5</sup> A पारि<sup>18</sup> प्राह. — SU तस्स. After कई  
OR add सूत्रं किं सटअं.

5<sup>6</sup> AO omit स्थापकः. BWNSTU सूत्रधारः,  
PR पारिपार्श्विकः. — A omits स्म-  
त्वा; N सात्वा.

5<sup>7</sup> P कथिदं, STU कहिदं. — A ज्जेव, B  
ज्जेव, P येव, W ज्जेव, NO जेव, R ज्जे-  
व, SU एव, T जव्व. — P ज्जेहिं.  
— A adds जहा, SU जह.

6<sup>1</sup> PSU omit त्ति. — B भस्स, N भणदि,  
STU भणिज्जइ. — A जो दूरं. — A  
नाडियाइं, BWSTU °आइ, P °याइ,  
O °आओ, R °आइ. — WOT अणु-  
हरदि.

6<sup>2</sup> ABPW पुण. R उण एत्थ. — OR पवे-  
सअं. — A °विकखंभयाइं, B °विकखंभा-

विचिन्त्य' । ता किं ति सक्कदं परिहरिअ पाउदबन्धे पउत्तो कई' ।

पारिपायिक्कः ।

परुसा सक्कअबन्धा पाउअबन्धो वि होइ सुउमारो ।

पुरिसमहिलाणँ जेत्तिअमिहन्तरं तेत्तिअमिमाणं ॥ ७ ॥

सबभासाचदुरेण तेण भण्णदं जेव' । जधा' ।

अत्थविसेसा ते चिअ सहा ते चेअ परिणमन्ता वि ।

उत्तिविसेसो कव्वं भासा जा होइ सा होउ ॥ ८ ॥

स्थापकः । ता अप्पा किं ण वसिदो तेण' ।

यादं, P °विकखंभयादं, W °विकखंभयाद.

NT °विकखंभांभादं, OR °विक्कंभभादं. —

ABPWO इह केवलं यत्थि, N इह

केवलं ण, R ण केवलं होति, SU दोसंदि.

6<sup>1</sup> AP सूत्रधारः instead of विचि', R सूत्र' वि'.

6<sup>2</sup> STU omit ता. — BR किति, APSTU

omit ति; W हि. — A सक्कियं,

BPWNORSTU सक्कअं. — A पायि-

यखंधे, B पाईयवंधे, P पाईयकांध, W पाई-

अखंधे, NOR पाउअ', SU पाउद', T प-

रिहरिआउअ'. — A पददो, BPWNOR

पअदो, SU पउदो. — A सो कई, P ति,

N omits; SU एसो.

7 ABPW omit; in NR verse 7 stands

after verse 8, in O after 7<sup>2</sup>. NOR

insert अवि अ between the two

verses.

7<sup>1</sup> SU पाउद', T पाउअ'. — N इ, O अ,

STU यु. — T भोइ. — N सोमारो,

STU °मालो.

7<sup>2</sup> NRST पुरस', O पुरोस'. — N °मोहि-

लाण, O °लाण. — O जेत्तिअमहं, T

जत्तिअ', SU °लाणमेत्तिअ'. — N ते-

त्तिअं खेअ, STU तत्तिअ'.

7<sup>1</sup> B °चदुप, PNRSU °चउरेण, W °चतुरेण,

T °चचउरेण. — A भण्णदं जेव तेण.

— B येव, P ये, W ठेव, NO जेव,

R जेव्य, STU एव.

7<sup>2</sup> B यथा, WNOR जहा, STU जह.

8<sup>1</sup> P अत्थे, R अत्था', T अत्थ'. — AOT

°णिवेसा, P णिविसेसा, N °वियसा, R

°णियसा. — APW त, N तें. — AB

PWRSTU छिअ, N विअ, O वियअ.

— B खेव, P सक्कविसेसेसु, W ति खेव,

N ते वियअ सहा, O सहा ते वियअ,

STU छिअ. — AP परिणमंते, N

अत्थपरिणमंते. — A omits वि; P च,

N इ, R इ.

8<sup>2</sup> NOR कखो. — PW होउ, N होई. —

N होहि. STU होदु.

8<sup>1</sup> Mss. सूत्रधारः, A सू° प्राह. — PSTU

omit ता. — P वणिदा, N विप्पिदो,

O वत्थिदो. — SU देण.

पारिपार्थिकः । सुणसु<sup>१</sup> । वसिदो ज्जेव तक्कालकईणं मज्झम्मि मिअङ्क-  
लेहाकधाकारेण अवराइदेण<sup>२</sup> । जधा<sup>३</sup> ।

बालकई कइराओ णिब्भराअस्स तह उवज्झाओ ।

इअ जस्स पएहिँ परम्पराइ माहप्पमारूढं ॥ ९ ॥

सो अस्स कई सिरिराअसेहरो तिहुवणं पि धवलेन्ति ।

हरिणङ्कपाडिसिद्धीअ णिक्कलङ्का गुणा जस्स ॥ १० ॥

स्थापकः । ता केण समादिट्ठा पउञ्जध<sup>४</sup> ।

पारिपार्थिकः ।

चाहुआणकुलमोलिमालिआ राअसेहरकइन्दगेहिणी ।

8<sup>२</sup> A पारि<sup>५</sup> प्राह. — ANO सुणु, B सुणो,  
P सुखां, W सुणदु, SU सुणसु.

8<sup>३</sup> P सुवसद. — PW ठोव, NOT जेव्व, R  
ज्जोव्व, SU एव्व. — BW °कईण, O  
°कइण, SU °कइ. — AW मयंक, T  
मगांकलेखा°. — A °कहाकारणेण, B  
°लेहाकारेण, P °लहाकहा°, W °कहाका-  
रणेणावराइएण, N °कहाहारेण, O °कधा-  
आधारेण, R °कहारेआण, SU °कहा°,  
T °कथा°. — A अवराइएण तेण, B  
अवराइएण, P कइराण, NOR अवराइएण,  
S बोव्वराएण अ°, T ववराएण अपरा°,  
U वव्वराएण अ°.

8<sup>४</sup> W omits; N जहा, STU जह.

9<sup>५</sup> N कइराअ, O कराओ. — APW णि-  
ब्भय°, B णाब्भअ°, O णिभर°, R वि-  
ब्भम°, STU णिब्भरदेवस्स. — B उव-  
ज्जाय. P वि उज्जउ, N उज्जाओ, O उव-  
ज्जोओ.

9<sup>६</sup> A पएहि. B एहिँ. — ABW परंपराए. — N  
इअं इ जःस परंपराए अण्णा, OR इअ जस्स

परंपराए अण्णा, SU इअ (S इइ) तस्स  
गुणाण परंपराए, T इण तस्स जणाणं  
परंपरंपराए. — A महाप्प°, B माहत्थ°. —  
NOR °कठो.

10<sup>७</sup> A एदस्स, BW एअस्स, STU एव्व. —  
U कविराअ°. — ABWOR तिहुअणं,  
N तिहुणं. — STU वि. — A धवल-  
यंति, B धवलयति, P धवलंसाति, STU  
धवलेदि.

10<sup>८</sup> APSU °पाडिसिद्धीए, B °पाडिसिद्धीए, W  
°पाडिसिद्धीए, NO °पाडिसिद्धीए, R °पा-  
लिसिद्धीए, T °पाडिपहीए णङ्कलंका. —  
N गुण. — B यय.

10<sup>९</sup> A सूत्रं पारि<sup>६</sup> प्रति; BPWNORTU सू-  
त्रधारः. — B समाइज्ज, W समा-  
इठा. — A पउजधं, P पयुंदिट्ठु, N  
पाऊजस्स, O पणंजधि, STU अणु-  
चिट्ठुह.

11<sup>१०</sup> A पारि<sup>६</sup> सू° प्रति. — P चाहुवाण°, R  
चाउहाण°, TU बाहुआण°. — ABPNOR  
STU °मोलि°, W °मउलि°.

भक्तुणो किङ्मवन्तिसुन्दरी सा पञ्चइउमेअमिच्छइ ॥ ११ ॥  
किं च<sup>१</sup> ।

चण्डवालधरणीहरिणङ्को चक्रवट्टिपअलाहणिमित्तं ।  
एत्थ सट्टअवरे रससोत्ते कुन्तलाहिवसुअं परिणोइ ॥ १२ ॥  
स्थापकः । ता एहि<sup>१</sup> । अणन्तरकरणिज्जं संपादेम्ह<sup>२</sup> । जदो महाराअदे-  
वीणं भूमिअं घेतूण अज्जो अज्जभारिआ अ जवणिअन्तरे वट्टन्ति<sup>३</sup> ।  
इति परिक्रम्य निष्क्रान्ती<sup>४</sup> ।  
प्रस्तावना<sup>५</sup> ।

ततः प्रविशति राजा देवो विदूषको विभवतश्च परिवारः<sup>६</sup> । सर्वे परिक्रम्य यथोचितमुपविशन्ति<sup>७</sup> ।

11<sup>b</sup> Mss. किट्ठि°. — A °भवंदि°, B °मावंति°, U °मवंदि°. — P एतां नाडि सा. — A पओजयिदु°, BWNO पउंजइदु°, P पउं-  
जइदु°, R पउंतदु°, STU पओजइदु°. —  
ABPWNORSU °मेदमि°, T °मेतमि°. —  
ABR °च्छदि, P °त्यति, W °छति,  
N °च्छदि.

11<sup>a</sup> A किं च गंधाभिधेयत्वं सूचयति पारिः B  
omits.

12<sup>a</sup> B चंडपाध°, P चण्डवाल°, NOR चंद°,  
T चंडपाल°. — A °हरिणी°, PO °ध-  
रिणी°. — O चक्रवत्ति°. — A °पद°,  
B °ययलाभ°. — W °णमित्तं, N °णि-  
मित्तं, O °णमित्ते.

12<sup>b</sup> B अत्त, P एत्तु सट्टक°. — B °सोत्त. —  
AN कुंदला°, O कुंदना°. — ABWNOR  
°सुद°, P °सुत्तं. — APWNORT परि-  
णोदि, B °णोद.

12<sup>c</sup> ABPWNOR omit स्थापकः; TU सूत्र°. —  
ABPWNOR भाव एहिः A एहि दाव.

12<sup>2</sup> BW °करिणिज्जं, N °कज्जं. — A संपा-  
दयम्ह, B संपाडिम्ह, P संपाडियम्ह, W  
संपाडम्ह, U संपादम्ह.

12<sup>3</sup> BP यदो. — N महाराअस्स देईए भूमिं.  
— B पित्तण, N घेलण, STU घेतूण  
(S घेतूण) भू°. — B अप्पा, P आप्पा. —  
A अजभरिया, BP अज्जा°, N भज्जघ-  
रिणी, R °चडिणिआ. — P omits अ.  
— B जवणिअंर, P जवणिअंतरे. — AU  
वट्टंदि, PN वट्टदि, W चिट्ठंति, R ददि,  
T कट्टइ.

12<sup>4</sup> B प्रक्रम्य, SU omit. — B यथोचितं  
निःक्रांतो. — A adds सूत्रधारपारि-  
पार्श्वको.

12<sup>5</sup> A adds नाटकावसरः.

12<sup>6,7</sup> AU only ततः प्रविशति राजा. — P  
विदूषको विचक्षणा दासो विभवतश्च प्रतो-  
हारादिपरिकरः, T विदूषकेण विचक्षणा  
च. — P यथोचितान्नेषूप°.

राजा । देवि दक्षिणाहिवणरिन्दणन्दिणि वट्टावीअसि इमिणा व-  
सन्तारम्भेण<sup>१</sup> । जदो<sup>२</sup> ।

बिम्बोद्रे बहलं ण देन्ति मअणं णो गन्थतेल्लाविला

वेणीओ विरअन्ति लेन्ति ण तहा अङ्गम्मि कुप्पासअं ।

जं बाला मुहकुङ्कुमम्मि वि घणे वट्टन्ति ढिल्लाअरा

तं मखे सिसिरं विणिज्जिअ बला पत्तो वसन्नूसवो ॥ १३ ॥

देवी । अहं पि पडिवट्टाविआ भविस्सं<sup>३</sup> । जधा<sup>४</sup>

छोल्लन्ति दन्तरअणाइ गए तुसारे

ईसीस चन्दणरसम्मि मणं कुणन्ति ।

एणिहं सुवन्ति घरमज्झिमसालिआसु

12<sup>a</sup>,<sup>9</sup> U omits राजा देवि. — B दक्षिणा<sup>१</sup>,  
N दक्षिणापहणरेदं, R दक्षिणापहणरेधं,  
S देखिणा<sup>२</sup>. — TU 'णरेदं'. — B  
'नन्दने, OW 'णंदणे. — APW वट्टा-  
वीअसि, B वट्टावियासि, O वट्टावीअसि,  
R वट्टावीअसि. — ABW omit इमि-  
णा. — A omits वसं<sup>३</sup>; B विरयंतारंभेण यदो.

13<sup>a</sup> AP बहुलं, B विहल. — BS दंति, P  
दिति. — SU मं ण दे<sup>४</sup> बहुलं. — B  
णो दिति तित्ताविला, W 'तिल्लाअरा, N  
'तेला<sup>५</sup>.

13<sup>b</sup> B वाणीओ, O वेणीओ. — B विरयंति,  
OS विरयंति. — P संति, OSU यंति,  
T लेति. — P अंगं. — A कुप्पासकं,  
P किमप्पासयं.

13<sup>c</sup> SU कुअकुं, T कुचकुं, N 'कुकुम्मि. —  
W व. — N omits चणे. — A व-  
ट्टंदि. — ANRSU ढिल्ला<sup>६</sup>, B ढिल्ला-  
अयो, T ढिल्ला<sup>७</sup>.

13<sup>d</sup> STU ता. — B विणिज्जिय. — P व-  
संतोच्छवो, W वसंतो<sup>८</sup>, OR 'तूसओ, T  
'तूसओ.

13<sup>e</sup> B देव वि<sup>९</sup>, P विभमलेखा, WO देवी  
वि. — NR देव अहं पि तुन्हा, STU  
वि. — AW 'वट्टाविआ, B 'वट्टा<sup>१०</sup>, P  
'वट्टाविया, N 'विदा, O पडिवट्टाविअ  
दे, R 'वट्टाविआ, SU 'वट्टावट्टसं, T  
'वट्टावट्टसं.

13<sup>f</sup> BP यथा, O जहा, SU जह, T जथा.

14<sup>a</sup> P त्यासंति, W त्योलंति, T छोलयंति. —  
W दंति. — B 'रदणाइ, POR 'रअ-  
णाइ, N 'रअणाणि — ABPWNOR  
गदे, T दे.

14<sup>b</sup> A इसोस, BWNORSTU ईसोसि.

14<sup>c</sup> BP इणहं. — ANR सुअंति, B सुहंति.  
— AB 'मज्जिम', NSTU 'मज्जिम', O  
'मज्जिम'. — BP 'मालियासु, STU  
'मालिआसु (S 'सं).

पाअन्तपुञ्जिअपडं मिहुणाइ पेच्छ ॥ १४ ॥

नेपथ्ये<sup>१</sup>

वैतालिकयोरेकः । जअ जअ पुव्वदिसङ्गणाभुअङ्ग चम्पाचम्पअकखंजर  
राढाणिज्जिदराढाचङ्गत्तण विक्कमक्कन्तकामरूव हरिकेलीकेलिआर  
अवमखिदजच्चसुवखवख सब्बङ्गसुन्दरत्तणंरमणिज्ज मुहाअ दे भोदु  
सुरहिसमारम्भो<sup>१</sup> । इध हि<sup>१</sup> ।

पराडीणं गराडवालीपुलअणचवला कच्चिवालाबलाणं  
माणं दोखराडअन्ता रइरहसअरा चोलसीमन्तिणीणं ।

14<sup>d</sup> AB पायंठ°, P पायंति°. — ABO °पुं-  
जिद°, W °त्त°, N °युंजोअ°. — AP  
WNR मिहुणाइं, B महुणाइ. — P  
पित्थ.

14<sup>1</sup> A वैतालिको नेपथ्ये.

14<sup>2</sup> A द्वयोर्मध्ये एकः प्राह. PNR वैतालिकः,  
STU वैतालिको, S adds विजयतां देवः ।  
प्रथमः । — ABWOR जअ once  
only. — APWN °दिगंगणा°, B °दि-  
साभु°, ORT °दिगंगणा°. — APO जअ  
चंपा°. — O चंपंगणाचंपअ°. — B °क-  
स्सकुर, T °कस्सपूर. — APO जअ रा°. —  
A राठजणियराठ, B °जणियराठ,  
PW °जणियराठ, N लोलाणियज्जोअराठ-  
देस, O राठाजणियाणंद, R रीठाणि-  
ज्जिअराठदेस, SU °णिज्जिअ°. — A  
जय विक्कमक्कंतकामरूव जय चंगत्तणवि-  
णिज्जियकामरूव, B चंगत्तणविणिज्जिय-  
कामरूव, P विगित्तणविणिज्जियकामरूव,  
W चंगत्तणविणिज्जियकामरूव, N चंगत्तण-  
विणिज्जिअकामरूव, O जअ चंगत्तणविणि-  
ज्जिअकामरूव, R °कामरूव. — A जय

कदलिहरकेलिकार, B °कारय, P °कलि-  
यारक, N हरिकेलिकारअ, O जअ हरि-  
केलीकेलिआरअ, R °कारअ, T हरिकेलि°,  
U भरि°. — A जय अठगणिद°, BPW  
NORSTU अवमखिअ°. — N °पच्छग-  
युवख°, ST °कखसुवखदाण, U °अखसुव-  
खदाण. — A जय स°, B °त्तणमणिज्ज,  
P °सुरत्तणरम°, S °सुंदेररमणिज्ज, U स-  
च्छंगरमणिज्ज. — BPWO देवस्स. —  
W सुरहिसमयसमारंभो, STU सुरभिसमा-  
रंभो होदु.

14<sup>3</sup> A जठो, BPWNORSTU इध हि.

15<sup>a</sup> STU गंडपालो°. — T °पुणअण°. — P  
°चवल, S °चउरा. — P °चालाबालाणं.  
NR °चालावलोणं, S चोलबालाबलाणं.

15<sup>b</sup> AOR °हंडअंता, P °हंडयंतो, N °अंतो.  
— BW रदि°, P रेइहरस°, NSTU  
°रअस°. — ANR °कला, BP °करा. —  
A लोलचूलालयाणं, B लोलचालंगयाणं.  
P चोलचालंगयाणं, W चोइचोइलयाणं,  
NOR लोलचोलपिआणं, S कंचिसीमंति-  
णीणं.



कखाडीणं कुणन्ता कुरलतरलणं कुन्तलीणं पिएसुं  
गुम्फन्ता रोहगण्हं मलअसिहरिणो सीअला एन्ति वाआ ॥ १५ ॥

अत्रैव<sup>1</sup>

द्वितीयः ।

जाअं कुङ्कुमपङ्कलीढमरढीगरण्डप्पंहं चम्पअं  
थोआवट्टिअदुङ्गमुङ्गकुसुमा पम्फुल्लिआ मल्लिआ ।

मूले सामलमगलग्गभसलं लक्खिज्जए किंसुअं

पिज्जनं भसलेहि दोसु वि दिसाभाएसु लग्गेहि व ॥ १६ ॥

राजा । पिए विब्भमलेहे को अहं वड्ढावओ तुज्झ का तुमं पि व-  
ड्ढाविआ मज्झ<sup>1</sup> । किं उण दुवे वि अम्हे वड्ढाविदा कञ्चणचण्ड-  
दणचण्डेहिं बन्दीहिं<sup>2</sup> । ता विब्भमप्पअट्टावअं तरट्टीणं णट्टावअं  
मलअमारुदन्दोलिदलदाणच्चणीणं चारुप्पवच्चिदपच्चमं कलकण्डि-

15<sup>c</sup> N कुणन्तो. — B कुरुलाकुरुल°, N चिकुल°,  
O कुरुल°, R चिउर°. — P पियसु, T  
पियेसं.

15<sup>d</sup> A गुणुता, N गुणुतो, S फन्ता, T गुणुता.  
U गुभन्ता. — B राणगण्ठी, T गण्धि म-  
लह°. — B सिरिहणे. — AP सिहला,  
B संहला, W सिधला. — BT यन्ति, P  
इति, N वादि, R वन्ति. — N वादा,  
T वासा.

15<sup>1</sup> ASTU omit; B अत्रैव. P अत्र.

16<sup>a</sup> A द्वितीयवेतालं, P द्वितीयो वेतालिक  
पठति, N omits द्वि°; S अखं च, U  
अवि अ instead of द्वि°; T द्वि° अखं.  
— ABPWNORSU जाटं. — P  
°लोद°, STU °पिंग°. — A °रयणागंड°,  
B °चमठोगंड°, PWO °रमणागंड°.

16<sup>b</sup> AB थोवा°, P थाआ°, NR थोआ°. —  
ABPWOR °वट्टिद°, N °यदडिद°, S  
°वडिअ°. — P °सुद्धकुसुमा, W °कुसुमा,

NOR °कलिआ. — BPORSTU पम्फु-  
ल्लिआ, N पम्फुलिआ.

16<sup>c</sup> N °लगाभमले, O °भसले. — B शाल-  
ज्जए, N लक्खिवज्ज. — B जिंसुयं, P  
omits.

16<sup>d</sup> A महुवेहि, B महएहिं, P महुएहि, W  
भमरेहिं, N भमलेहिं, OR भसलेहिं. —  
B हाहि वि, P दोसु चि, W दोहि वि,  
N दोहि सु, O दोहिं वि, R दोहिं धि,  
T दोहिस. — B सदिसा°. — N लण्णेहि,  
OR लण्णेहिं, T लेगेहि. — A omits  
व; S अ.

16<sup>1</sup> NR एङ्को, O का. — AB हे, P omits.  
— B वट्ठावओ, PW वट्ठावउ, N व-  
ट्ठाविदो. — P को, NR एङ्का. —  
AOT वि, NRSU omit. — B वट्ठाविय,  
P वट्ठाव, W वट्ठाविआ, N वट्ठाविदा,  
S °पआ.

16<sup>2</sup> ABPW पुण. — W दो, N दुवो, O

करहेसुं कन्दलिदकन्दप्पकोअण्डदण्डाखण्डिदकण्डचण्डमं सिण्डिब-  
न्धवं वसुंधरापुरंधीए पसारिदप्पसदिप्पमाणेहिं अच्छीहिं महूसवं  
जधिच्छं पेक्खदु देवी<sup>३</sup>।

देवी। जधा णिवेदिदं बन्दीहिं पउत्ता जेव मलआणिला<sup>४</sup>। तथा हि<sup>५</sup>।

दुए. — U अम्ह, O transposes वड्ढा<sup>०</sup>  
अम्हे. — ABORSTU वड्ढाविआ, PW  
यद्धाविआ. — O इमेहिं कं. — B कंच-  
रणचंड. — Mss. 'रअण'. — B 'वंडेहिं.  
— BWRSTU वंदीहिं.

16<sup>३</sup> AWR विअममरट्ट. — APWOT 'प-  
अट्टावअं, B 'परिवत्तयं, N 'पअट्टा.अं, R  
'पअदाविअं, SU 'प्पवट्टावअं. — A त-  
ण्णीणं, W तरड्ढीणं, T तरट्टिणी, U तर-  
लच्छीणं. — B 'मारुयंदोलिदलता', P  
'मारुदोलियफणिलदाणच्चिणीणं, W 'दो-  
लिदचंदणलदाणच्चईणीणं, SU मलआ-  
णिलंदोलिअललिदलदाणच्चईणं, T मल-  
आणिलंदोलिअजदाणच्चईणं. — AWNOR  
'पवंचि', B 'पवंचित', P चोरुपिवंवि-  
दयंपंचमं, S 'पवंचिअ', T 'प्पपंचिअ', U  
'प्पवंचिअपंचम. — A कलकंठोकंठकंद-  
लोसु, B कलकंठोकंठकंदली, P कलयटी-  
कंठेषु, W कलअंठिकंठेसु, N कलकंठिकं-  
ठकंदलेसु, O कलकंठोकंठेसु, R कलकंठि-  
कंठकंदलेसु, S कलकंठकंदलोसु, T कलअं-  
ठकंदलोसु, U कलकंठकंठकंदलोसु. — A  
किदकंदप्पकोदंडदंडाखंडिदकंडचंडमत्त, B  
कंदलिदकंदप्पकोदंडाखंडिदकंडचंडिमं, P  
कंदनितकंदप्पकोदंडमंहितं, W कंदलिदकं-  
दप्पकोदंडदंडचंडिमं, N कंदलीदकंदप्पकोअं-  
दंडदंडाखंडिदचंडिमं, O कंदलिदकंदप्पकोअं-  
दंडचंडिमं, R कंदप्पकोअंदंडदंडाखंडिदचंडिमं,

SU कंदप्पकोअंदंडदंडाखंडिआकंडचंडिमं, T  
कंदप्पकोअंदंडाखंडिआखंडचंडिमं. — ABW  
णिद्ध. — NR 'बंधु. — A वसुधा',  
O वसुहा'. — B 'पुरंदोए, T 'पुरंधिए.  
— BWO ता वि. — A विडरिय  
हत्थसुप्पसारिय पसइसरिच्छेहिं अछीहिं, B  
वित्थारिय पसइपमाणछिणी, P पसारि-  
इप्पमाणलोयणो, W वित्थारिदपसइपमा-  
णछिणी, N विस्सारिअपसइप्पमाणे अ-  
च्छणी, O वित्थारिअपसइ', R विसारिअ  
पसइप्पमाणे अच्छिणी, SU पसारिअपस-  
रिसरिच्छेहिं, T पसारिअपसारिसरिच्छेहिं.  
— BPW महोद्धवं, N महूसवं, STU  
यमंतमहूसवं. — AP जहित्थं, BWOR  
STU जहित्थं, N जहित्थु. — ABPWOS  
पेक्ख, RTU पेक्खदु. — ABPWNOSU  
omit देवी.

16<sup>४</sup> A देवी राजानमाह. — AWO जहा,  
PSTU जह; PNR add किल. — B  
णिदेविदं, STU 'दिअं. — BWRs  
वंदीहिं, T वंदहिं; A transposes वं-  
णि. — A तथा प. — APWOR  
पअट्टा, B पयज्ज, N पअट्टो, S तह  
पवट्टदित, TU तह पवट्टंत. — AW उजेव,  
B जेव, P जेव, N जेव, O उजेव, R  
जेव, STU एव. — NS 'लो.

16<sup>५</sup> APNR तथा हि, BWO तथा अ, ST  
तह हि, U omits.

लङ्कातोरणमालिआतरलिणो कुम्भुभवस्सासमे  
मन्दन्दोलिअचन्दणहुमवणा कप्पूरसंपक्खिणो ।

कङ्केलीकुलकम्पिणो फणिलआणिप्पट्टणट्टावआ

चण्डं चुच्चिअतम्भवस्सिलिला वाअन्ति चेत्ताणिला ॥ १७ ॥

अवि अ'।

माणं मुच्चह देह वल्लहजणे दिट्ठिं तरङ्गुत्तरं

तारुणं दिअहाइ पच्च दह वा पीणत्थणुत्थम्भणं ।

इत्थं कोइलमच्चुसिञ्चिअमिसा देवस्स पच्चसुणो

दिखा चेत्तमहूसवेण सहसा आण व्व सब्बं कसा ॥ १८ ॥

विदूषकः । भो तुम्हाणं सव्वाणं मज्जे अहं एक्को कालक्खरिओ' । जस्स मे ससुरस्सुरो परधरे पोत्थअभारं वहन्तो आसि' ।

17<sup>a</sup> U 'माणिआ'. — BPSTU 'तरलणा. —

A कुम्भभवस्सासमं, B कुम्भ, W कुं-  
भोभ', SU कुम्भभवस्सस्समे, T कुम्भुब्भु'.

17<sup>b</sup> ABPWOR 'दोलिद', N 'दोलित'. —

A 'चंदल'. — WNOR 'लदा. — P  
'संचगिणो.

17<sup>c</sup> A कंकेली', BPNR कंकोली'. W कंको-

ल्ली', S तंकोलिफलअंपणा. T कोलीफल',  
U तङ्कोलिफल'. — ABPWNOR 'ल-  
दा. — P 'णिपट्ट', N 'विपट्ट', O  
'विपट्ट', STU 'णिप्पिअ'. — T 'ख-  
ट्टाविआ.

17<sup>d</sup> B चुंउं. — ABPWOR चुंविद'. — B

'संयपचि', PT 'संयपणि', SU संयपणि'.  
— STU आभंति.

18<sup>a</sup> APW मुंचढ, BNOR मुंचध. — A धे-

हि. — B दिट्ठी, W दिट्ठं, N दिट्ठी. —  
A तरंगोत्तरा, O तरंगडलं.

18<sup>b</sup> B दिव, APWNOR 'हाह'. — BP पीण'.

— ABNORT 'त्यण', P 'त्सवं'. —  
B 'कुंभयं.

18<sup>c</sup> W इत्थो. — BP 'सुंज'. — ART 'सिं-

जण', B 'संजण', P 'सजिण', N 'सिं-  
ऊण', O 'सिंजिद'. — N मिसाहेअस्स,  
R देअस्स.

18<sup>d</sup> P 'महूसवण, N चेत्तमहूस'. — R सु-

भयो instead of सहसा. — N आणं,  
SU भायो, T अयं क. — B कय्यं कसा:

18<sup>e</sup> A ततो विदूषकः भो भो, T omits भो;

U अहो. — W सय्येसिं. — A अहं  
उजेव, STU अहं किल. — A omits  
एक्को; BPW एको, SU एक्को एव्व. — A  
कालाक्खरिदो, T कालाक्खरिओ पंढिओ.

18<sup>f</sup> A जदो ममावि य, O मम, SU मह. —

A सुस्सरस्स सुस्सरो, B ससुरस्स ससरओ,  
P ससुरयस्स ससुरउ, W ससुरउ, O ससु-  
रस्स समुरो, R ससुरसुरो; SU add वि.  
A पंढिआधरे, BPWO परधरेसु, NR

वेढो । विहस्य' । तदो आगदं दे परिडच्चं परंपराए' ।

विदूषकः । सक्कोधम' । आ दासीए धूदे भविस्सकुट्टिणि णिस्सक्खणे विअ-  
क्खणे ईदिसो अहं मुक्खो जेण तए वि उवहसीआमि' । अस्सं च' । रे  
परपुत्तविट्ठालिणि भमरटेण्ठे टेण्ठाकराले तुडिदसंघडिदे परंपरा परिड-  
च्चस्स मह किं दूस्सणं आसि' । पेक्ख अकालजलदवंससंभूदाणं परंप-  
राए परिडच्चं' । अध वा हत्थे कङ्कणं किं दप्पणेण<sup>10</sup> ।

पंडिअघरे, S परके चरंमि, T पंडिअघर,  
U परघर. — A पोत्थिआई, B पुत्थिआ-  
याइ, P पोथआइ व, W पोत्थाइ, N  
पोत्थिआइ, O पोत्थाई, R पुत्थिआई, S  
पोत्थिआरं, T पुत्थिआभारं, U पोत्थिआभारं.  
— BWO वदंतओ.

18<sup>3</sup> SU विचक्षणा. — A विहस्य प्राह.

18<sup>4</sup> A कमागदं दे पंडित्तणं, B यत् कमागदं ते  
पं, PWO कमागदं दे पं, NR आगदं  
दे अस्सणं पंडित्तणं (R अत्तणं), T दे  
पंडिअत्तणं परंपराए आअदं अकालजलदव-  
संभूदाणं परंपराए पंडिच्चं अह वा हत्थ-  
त्थमि कंकयो किं दप्पणेण see i. 18<sup>9</sup>,<sup>10</sup>.

18<sup>5</sup> A सक्कोपं प्राह.

18<sup>6</sup> APNORSU आः, T आम. — A दा-  
सीसुदे, B धूस, P पुत्ति, N पुत्ती, ORU  
धोइ, T धुत्ते. — A भवस्ससिक्खु, OR  
कुट्टिणि; SU add रक्कालोदणि. — A  
omits णिस्स; P णिस्सक्खण्यक्खणे. —  
B omits विअक्खणे; WR अविअक्खणे.  
— B ईदिसो, NRSTU ईदिसो, O ऐ-  
दिसो. — BPWNORSU हं. — P मु-  
वा. — BWO झं. N omits; R जो. —  
N तुण, ORSTU तुण. — WT omit

वि. — A हासियामि, B हसियदि,  
PRSTU हसिज्जामि, N हसिज्जइ.

18<sup>7</sup> A अस्सं च पुनर्विदूषकः, OT अस्सं अ.

18<sup>8</sup> STU omit रे; NOR हे. — B पुरपुत्त-  
विट्ठालिणि, O विट्ठालिणि, S विट्ठालिणि.  
— After परं P adds कोससत्थचट्ठणि,  
R adds रक्कालोदणि, STU add को-  
सवट्ठणि. — A भमणटिंटे, N भमण-  
शोले, OT भमर, SU टंटे. — N द्यूत-  
प्पिय टेंठाकराले, O टेंठा, T ठेंठा. —  
After टेंठा N adds कोससव्यस्सापहा-  
रिणि, R adds कोससआपहारिणि, T  
adds रेक्कालोदणि. — A चट्ठिदे, B तुट्ठिचं,  
P तुट्ठसंघडेदो, W तुट्ठसं, NR तुट्ठसं,  
O तुट्ठुत्तट्ठसं. — ABPWNOR omit  
परंआसि; T omits मह.

18<sup>9</sup> ABPWNORT omit. — S पेक्ख. —  
SU जलदसं. — U व्यस्स.

18<sup>10</sup> T omits, see i. 18<sup>4</sup>. — B अह्मा,  
PWNORSU अह. — S व. — After  
वा U adds रत्थारोहिणि मेहुजोविणि.  
— B हत्थंमि, R हत्थ, S हत्थंमि, U  
हत्थत्थंमि. — ABRSU कंकयो. — A  
ता किं. — N दप्पणेण पेक्खोअदि, O  
दं लक्खिज्जदि, R दं पेक्खिअदि.

विचक्षणा । विभाव्य<sup>11</sup> । एवं शोदं<sup>12</sup> । धावन्तस्स तुरंगमस्स सिग्घत्तणे किं सक्खिणो पुच्छीअन्ति<sup>13</sup> । ता वस्सअ वसन्तं<sup>14</sup> ।

विदूषकः । कथं पञ्जरगदा सारिआ विअ कुरूकुराअन्ती चिट्ठसि<sup>15</sup> । ए किं पि जाणासि<sup>16</sup> । ता पिअवअस्सदेवीणं पुरदो पढिस्स<sup>17</sup> । जदो ए कत्थूरिआ कुग्गामे वणे वा विक्किणीअदि ए सुवस्सं कसवट्ठिअं विणा कसीअदि<sup>18</sup> । इति पठति<sup>19</sup> ।

फुल्लुक्करं कलमकूरसमं वहन्ति

जे सिन्दुवारविडवा मह वल्लहा ते ।

18<sup>11</sup> ASTU omit.

18<sup>12</sup> ABNORSU एव्यं, T पेच्छ एव्यं. — ABN खेदं, STU एदं.

18<sup>13</sup> ABPWNOR omit धावन्तस्स. — AB PWOR तुरंगमस्स. — A सिग्घत्तण. — A पुच्छिज्जंति, B पुच्छिज्जमि, P पुत्थियंति, WOSU पुच्छिज्जंति, N पुच्छिअंति, R पुच्छिअन्ति, T पुच्छिज्जंति.

18<sup>14</sup> A तथा त्वं यदि पंडितो सि ता वस्सय वसदं, T वसदअं.

18<sup>15</sup> ASTU omit कथं; P तुमं, NR तुमं उण, O कथे. — W पंजरि. — P गद, WSTU गआ. — BPNOR सारिअ एव्य, W सारि एव, STU विअ सारिआ. — W कुरूकुव्यंती, STU चिरं घुरुघुरा (T खु-रुघुरायंति). — A पुरो चिट्ठसि.

18<sup>16</sup> BW omit. — SU ए सु किं पि तुमं, T ए किं वि तुमं. — NR जाणेसि.

18<sup>17</sup> B पियवस्स, NRSU पिअवअस्स देवीए (S adds अ), T देवीए पुरदो. — A प-ढिस्सं, P पढिस्सं, SU पढिस्सं. T पढिस्सं.

18<sup>18</sup> A जदो ककूया गामे ए, S कत्थूरी, T कत्थूरिआ ए, U कत्थूरी ए. — BW गामे, P गामावणे omit वा; ASTU omit वणे वा. — A विक्किणियदि, W विक्किणोयदि, T विक्किअदि. — W खेदं, STU ए अ. — W सुवस्सं जं. — A कसवट्ठ, B कंजसवट्ठियं, P कसवट्ठयं, S वट्ठअं, T कसवट्ठिअं, U कसवट्ठअं. — N सिलापट्ठ क, R पट्ठ क. — O त सुवस्सं जं कसवट्ठे णिव्वहइ सा चरि-या जा पदि रंजेदि तं पठिअं जं सभासुं पठिअदि instead of ए सु-कसीअदि, see i. 19<sup>7</sup>.

18<sup>19</sup> A ततः पठदि विदूषकः, P ततः पठति, NOR राजा पिअवअस्स ता (N omits ता) पठ (O भावण) सुणोअदु (N दि) विदूषकः पठति.

19<sup>a</sup> A फुल्लुक्करं, BN फुल्लक्करं, P फुल्लकरं, SU पुणुक्करं. — TU कमल. — STU णिहं.

19<sup>b</sup> N सिंधु. — RSU दे.

जे गालिअस्स महिसीदहिणो सरिच्छा

ते किं च मुद्धविअइल्लपसूणपुञ्जा ॥ १९ ॥

विचक्षणा । विहस्य<sup>१</sup> । शिअकन्तारत्तणजोग्गं दे वअणं<sup>२</sup> ।

विदूषकः । ता उआरवअणे तुमं पढ<sup>३</sup> ।

देवी । किंचित्स्मित्या<sup>४</sup> । सहि विअक्खणे अम्हाणं पुरदो तुमं गाढकइत्तणेण गबुत्ताणा होसि<sup>५</sup> । ता पढ संपदं अज्जउत्तस्स पुरदो सअंकिदं किं पि कव्वं<sup>६</sup> । जदो तं कव्वं जं सहासुं पढीअदि तं सुवणं जं कसवट्ठिआए शिब्वडदि सा घरिणी जा पदिं रज्जेदि सो पुत्तो जो कुलं उज्जलेदि<sup>७</sup> ।  
विचक्षणा । जं देवी आणवेदि<sup>८</sup> । इति पठति<sup>९</sup> ।

19<sup>a</sup> AO गालिदस्स, P गालिडस्स. — B म-  
हसी. — R °हहिणो. — T सरि-  
क्खा.

19<sup>d</sup> T विअकील.

19<sup>i</sup> A विहस्य ग्राह, NR omit.

19<sup>2</sup> APOR °कन्तारंजण°, B °कन्तारतूण°, N  
शिजकज्जारंभण°, U °कंदार°. — O  
°जोमां.

19<sup>3</sup> BW किं पि, O किं च instead of ता.  
— ABPWOSTU उदार°. — BSTU  
°वअणा. — W तुमं पि, U omits. —  
APORSTU पढ.

19<sup>4</sup> A अथ देवी विहस्य किंचित्रामाह, B किं  
च स्मित्या, S omits किंचित्.

19<sup>5</sup> STU omit सहि; P अइ. — A अम्ह,  
STU अहम्. — A पुर. — P तुवं, NR  
तुभं. — ANOR गाढं. — A °कइत्तणे,  
P °कइत्तेण. — A गउत्ताणा, B उत्तणा,  
P उत्ताणा, W उत्ताणो, N उत्तिस्था, O  
उत्ताणोला, R उत्तिणा, S ग.उत्ताणा. —  
W भोसि.

19<sup>6</sup> W omits ता. — A पठसु, ORSU पठ.  
— BWNOR °कदं. — BWO omit  
किं पि. — STU किं वि सभं क-  
व्ववंधं.

19<sup>7</sup> ANRSTU omit जदो; B यतः. — N  
omits तं कव्वं. — APOSTU सहासु,  
BW सभाय, NR सहाय. — AOR  
पठो°, BN पठि°, STU पढो°. — O  
omits तं सु-रंजेदि, see i. 18<sup>18</sup>. — A  
कसट्ठे, N कसवट्ठिणं, R कसवदे, ST  
कसणवट्ठय, U कसणपट्ठय. — A शिव-  
डदि, BW शिव्वहदि, P शिव्वडेदि, NR  
शिव्वट्ठेदि, STU कसोअदि. — AB  
घरणा. — NR पिभं, STU पणं  
रंजेइ — ABPW omit सो-उज्जलेदि.  
— N उत्तो, T पुत्तभो. — STU उ-  
ज्जलेइ.

19<sup>8</sup> S आणवेइ.

19<sup>9</sup> APNR omit इति; BWOSTU त्ति. —  
A पठदि विचक्षणा.

जे लङ्कागिरिमेहलाहि खलिआ संभोअखिखोरई-

फारुफुल्लफणावलीकवलणे पत्ता दरिहत्तणं ।

ते एणिहं मलआणिला विरहिणीणीसाससंपक्किणे

जाआ झत्ति सिमुत्तणे वि बहला तारुणपुखा विअ ॥ २० ॥

राजा । सच्चं विअकवणा विअकवणा चदुरत्तणेण उत्तीणं विचित्तदाए रीदीणं' । ता किं अखं कइचूडामणित्तणे ठिदा एसा' ।

विवृषकः । सक्रोधम्' । ता उज्जुअं जेव किं ए भणीअदि अच्चुत्तमा विअ-  
कवणा कवम्मि अच्चहमो कविञ्जलो बम्हणो त्ति' ।

20<sup>a</sup> A 'मेखलाहि, WR 'हिं, O 'लिहिं. —  
ABWNOR खलिदा, P खलदा, SU  
चलिआ. — N 'विणोरई.

20<sup>b</sup> APWR फार°. — APWNRT 'फुल्ल°.  
— B 'कणावलीकमलणे, P 'कवलिदा,  
S 'कवलणे. — B दलिदत्तणं.

20<sup>c</sup> B विरहिणी°. — N 'णीसास', O 'णि-  
सास', SU 'णिस्सास'.

20<sup>d</sup> APWNORT जादा, B जाद उज्जति, O  
दसत्ति. — N पि. — AP बहुला.

20<sup>e</sup> A राजानंतरोक्तं निश्चय, STU राजा वि-  
हस्य. — A सच्चं २, STU सच्चहा. —  
A वियकवणा । तथा वियकवणा, PN  
वि° once only, STU वि° वि° एव.  
— B चदुरत्तण, P अहो चदुरत्तणं  
अत्थस्स, W चउरत्तणे, N चदुरत्तणे.  
S विच । उरत्तणेण, TU चउर°. —  
A सत्तीणं, W चदुरत्तीणं, N उत्तिणं.  
R उत्तिणा. — A वयणविचित्तदाए  
य, B ता किं पि अखं विचित्तदाए, P  
विचित्तदा ता अचं विचित्तदाए, W ता  
अ किमणं चदुरवयणविचित्तदाए, NR  
omit वि°; O ता किं अणं वि°, T वि-

हत्तदाए. — ABPWNOR omit री-  
दीणं; T रीईणं. Here A inserts सु-  
कइणं पि सुकई वियकवणा, B कइणं  
सुचइ ति, P कइण सुकइ ति, W सुक-  
ईणं पि सुकइ ति, NR कइणं पि कइ,  
O कयेणं वि कइ ति.

20<sup>f</sup> BPO omit. — A ता भणइ, W किं  
भचइ omits ता. — A सुकइ°, W सुक-  
इचूडामणे, S कइंठचू°. — ST णिट्ठिदा,  
W ठिदाए. — NR omit एसा. — Here  
A inserts देवी श्रुत्वाह । जं देवेण नि-  
दिठं तत्तयेव, BNOR देवी विहस्य क-  
वि(NR 'इ°)चूडामणित्तणे (B 'णेण) ठि-  
दा एसा, P देवी विहस्य कइचूडामणित्त्वे  
स्थिता एसा देवी विहस्य महोयलसरस्सई  
एसा, W देवी अज्ज किं एदं महोयलस-  
रस्सई एसा वियकवणा एव देवी विहस्य  
कविचूडामणित्तणेण ठिदा एसा.

20<sup>g</sup> A सक्रोधमाह.

20<sup>h</sup> A उज्जेव, B जेव, P येव, W ज्जेव, N  
उज्जेव, O जेव, R लज्ज, STU एव.  
— APWT भणइ, B भिणइ, NR भ°  
देवीए, OS भणइ. — A अच्चंताधमो,

विचक्षणा । अज्ज मा कुप्प<sup>९</sup> । कञ्चं जेव दे कइत्तणं पिसुण्णेदि<sup>९</sup> । जदो क-  
न्तारत्तणणिन्दणिज्जे वि अत्थे सुउमारा दे वाणी लब्धत्थणीए विअ  
एक्कावली तुन्दिलाए विअ कञ्चुलिआ काणाए विअ कज्जलस-  
लाआ ण सुट्ठदरं रमणिज्जा<sup>९</sup> ।

विदूषकः । तुज्झ उण रमणिज्जे वि अत्थे ण सुन्दरा सद्दावली<sup>९</sup> । कणअ-  
कडिसुत्तए विअ लोहकिङ्किणीमाला पडिवट्टए विअ तसरवि-  
अणा गोरङ्गीए विअ चन्दणचच्चा ण चङ्गत्तणं अवलच्चेदि<sup>९</sup> । तथा  
वि तुमं वस्सीअसि<sup>१०</sup> ।

B अच्चाधमो, P अच्चंताधम्मो, W अ-  
च्चाधम्मे, N अच्चाद्धमो, O अच्चधमो. —  
BNR कविंजल, STU कञ्चंजलो. — AW  
कंभणो. — A adds देवो । अध किं ।  
एदं महोयल्लस सरस्सं विचक्षणा com-  
pare PW i. 20<sup>२</sup>.

20<sup>९</sup> A जदो कच्चं, B कधिदं, T कःपकः-  
वं. — ABWN ज्जेव, P ज्येव, O जे-  
व्व. R ज्जेव्व, SU एव्व, T एव्वं एव्व.  
PNRSTU omit दे. — BW कवि.  
— B पिसुण्णेदि, STU पिसुण्णेद.

20<sup>७</sup> A कन्तारंजणजोगे णिज्जे, B णियंत्तारत्तण-  
णिंदिलिज्जे, P निकयंत्तारत्तणो णिंदणिज्जे,  
W णिअकन्तां, N णिअकज्जारंभणजोगे  
णिंदणिज्जे, O णिअकन्तारंजणजोगे णिंदं,  
R णिअकन्तारंजणजोगे णिंदं. — ATU  
omit वि; BP व, S अत्थे वि. — AP  
सुकुमारा, B कुसमारा, W सुकमारा, NR  
सोमारा, STU सुउमाला omit दे. —  
A जहा । लब्धत्थणीए विअ एकाउलो । त-  
था । तुंदि. — BW तुंदिलाए, N तुंदि-  
लाआए, R तुंदिलिआए, O कडिअकेसाए  
विअ मालयेकुसुममाला तुंदिलाए, U omits  
तुं विअ. — B कुंचलियाए, NR कंचु-

लिआ कदिद (N कडिदं) केसाए (R स-  
आए) विअ मालयेकुसुममाला, O कंचु-  
लिआ ठेराए विअ कउक्कविअमो. — A  
तथा कणाए, N कणाए, STU काणीए.  
— B वि. — A अंजणसिलाया, B स-  
लाया, T सलाहा. — A omits ण-रम-  
णिज्जा. — P omits ण; BWO सुं ण.  
— B सुद्धत्तरे, P सुट्ठदरं, W सुट्ठअरं, N  
सुट्ठदरं, O सुहुदरं, RU सुट्ठरं, T सु-  
ट्ठअरा. — Before रं BWNOR  
add भादि. — S रमणिज्जालंखिआ.

20<sup>८</sup> AB तुज्ज, W तुज्झ. — A पुण. — A  
ज्जेव, P विअ instead of वि. — A  
STU omit ण. — STU असुंदरा.

20<sup>९</sup> A सुत्ते. — WN किंकाणी. — BWO  
मालिआ. — A पडिसुत्तपट्टए, B पडियट्ठि,  
P पट्टवत्थे, W पडिपट्टे, N पट्टवट्ठाण.  
O पट्टपडे, R पट्टपट्टए, T पडिपट्टवट्टए.  
— N इत. — AWO टसरि, B त-  
सरि, P सरि, T तिसरि, U तरंसरस.  
— T गोरिय. — W विव. — B चं-  
दससुच्चा. — ABPWNORT चादल्लवं.  
— STU अवलंवेद.

20<sup>१०</sup> A तथा, NR तथा, STU तह. — A



विचक्षणा । अज्ज मा कुप्प<sup>11</sup> । का तुम्हेहिं समं पाडिसिद्धी<sup>12</sup> । जदो तुमं  
णाराओ विअ णिरक्खरो वि रदणतुलाए णिउञ्जीअसि<sup>13</sup> । अहं  
उण तुला विअ लद्धक्खरा वि ण सुवस्सतुलणे णिउञ्जीआमि<sup>14</sup> ।

विदूषकः । एवं मं हसन्तीए तुह वामं दक्खणं च जुहिट्टिरजेट्टुभादर-  
णामहेअं अङ्गं तडत्ति उप्पाडइस्सं<sup>15</sup> ।

विचक्षणा । अहं पि उत्तरफग्गुणीपुरस्सरणक्खत्तणामहेअं अङ्गं तुह त-  
डत्ति खण्डिस्सं<sup>16</sup> ।

राजा । वअस्स मा एवं भण<sup>17</sup> । कइत्तणे ठिदा एसा<sup>18</sup> ।

omits वि. — B तुवं, NR तुअं, STU  
इत्थं. — N वसिअसि, U वाणी आसो.

20<sup>11</sup> ABPWSU omit मा कुप्प.

20<sup>12</sup> B तुम्हे, PW तुम्हेहि, SU तुम, T तु-  
म्हेहिं. — NR सह, STU omit; APW  
समं अम्हाणं. — A पडिसिद्धा, P पडिं,  
N \*सिद्धिआ, T पडिपहा.

20<sup>13</sup> A यदो. — BW तुवं, NR तुअं. — R  
omits या विअ. — NSTU omit वि.  
— ABPWNRESTU रअयं, O रणं.  
— W \*तुल्लाए, SU \*तुलणे. — P  
णिजुंजीयसि, S णिउज्जीआसि, U णि-  
उज्जी.

20<sup>14</sup> S omits. — ABW पुण, R दुण. —  
BPWNOR तुल व्य, U omits. — B  
लद्धअक्खरा, T लद्धअहलक्खरा तुला विअ.  
— N omits या. — A सुवस्सलवेणावि, B  
सुवस्सतया । तोलयेण नउंजी (illegible),  
PWOR सुवस्सलवे, N कप्पासतुलणे; PWR  
add वि. — A युंजामि, B see above,  
P णिकुवित्तिज्यामि, N णिउंजिआमि,  
TU णिउज्जी.

20<sup>15</sup> W वि\* सकोपं. — BRSU एत्थं. —

BPWNOR मह भणंतीए, T उवहमंतीए  
omits तुह. — A व, P वा, OU अ,  
NR omit च. — A जुहिट्टलं, B जु-  
हिहरं, WO जुहिट्टिलं, NSU जुहुट्टिरं,  
R जुहिट्टिलं. — ABWR \*भाअरं, P  
\*भादुणो, N \*भाउं, STU \*भादुं. —  
ABPWNOR \*धेअं. — ANOR अंगजु-  
अलं. — A इडत्ति, B तडत्ति, POR  
STU omit; N इत्ति. — A तोडिस्सं,  
P खंडिस्सं, W उप्पाडइस्सं, STU खं-  
डइस्सं.

20<sup>16</sup> P omits विच. — ABPSU omit  
अहं पि; P inserts तह; W तुन्हा पु-  
यो हं omits पि; N ता अहं पि, O वि.  
— A उत्तयं, P \*पुरस्सरां omits णक्ख-  
त्तं; O \*पुरत्थिमं. — ABWNOR  
\*धेअं. — A अंगुयुगलं, N अंगजुअलं. —  
ABPW omit तुह; O ते. — APO  
तडत्ति, B तडित्त, NR इत्ति, STU  
omit. — S पाडइस्सं, TU छेदइस्सं.

20<sup>17</sup> B वइस्स. — ABPWOSU omit मा-  
भय, NR omit एवं; T जेव्वं.

20<sup>18</sup> P अपुव्वकइत्तणे. W कयत्तणे, SU कइं-

विदूषकः । सक्रोधम्<sup>19</sup> । ता उज्जुअं जेव किं ण भणीअदि अम्हाणं चेडिआ हरिउट्टणन्दिउट्टपोट्टिसहालप्पहुदीणं पि पुरदो सुकइ त्ति<sup>20</sup> । इति परि-  
क्रामति<sup>21</sup> ।

विचक्षणा । विहस्य<sup>22</sup> । तहिं गच्छ जहिं मे पढमसाहुलिआ गदा<sup>23</sup> ।

विदूषकः । वलितपावम्<sup>24</sup> । तुमं उण तहिं गच्छ जहिं मे मादाए पढमा द-  
न्तावली गदा<sup>25</sup> । ईदिसस्स राअउलस्स भइं भोदु जहिं चेडिआ ब-  
म्हणेण समसीसिआए दीसदि मइरा पञ्चगव्वं च एक्कस्सिं भणइए क-  
रीअदि कच्चं माणिक्कं च समं आहरणे पउञ्जीअदि<sup>26</sup> ।

दचूढामणित्तये, T कइचूढामणित्तये. —  
B णोविदा, WN णिठिदा, O परिणि-  
ट्ठिदा, T णिट्ठिविदा.

20<sup>19</sup> A स° प्राह.

20<sup>20</sup> NR omit ता. — AP उज्जयं. — A  
उज्जेव, B जेव, P ज्येव, W ज्येव, NR ता,  
O जेज्ज, STU एज्ज. — A भणइं,  
BNOR भणइ, PS भणइ, W भणइ  
राजा, T भणसि. — SU चेडो. — A  
हरियट्टनंपियट्टपाडिसयपुभुदीणं पि वृद्ध-  
पारासर्प्यप्रभतीनामपि कवीनां, B हरिउट्टनं-  
दियट्टपोट्टिसहालपहुदीणं, P W हरियट्ट (W  
°ट्ट°) णंदियट्टपोट्टिसहालपहुदीणं, N हरिआ-  
टपदिअंदपोट्टीलसाहासलपहुदीणं, O हरिउ-  
द्धणंदियट्ट. R हरिअंदनंदिअंदयोदासहाल°,  
STU हरिअल्लसिद्धि (S °द्धी°) ओडुस-  
(T °अंठिस्) पालितअचंपअराअमल्लसेह-  
राणं (T °मलअसिंहाणं) omit पि. —  
A मध्ये, BW पुरउ. STU मज्जे.

20<sup>21</sup> A राजा एव्यं येदं विदूषकः रुष्ट इवो-  
त्थाय परिक्रामति, P राजा एवं येदं वि-  
दूषकः परि°, W परि° राजा एवं नेदं  
विदूषकः रुष्ट इव सक्रोधमुत्थाय परि°, R

R राजा एव्यं येदं विदूषकः सक्रोधं परि°,  
U omits; ST omit इति.

20<sup>22</sup> B omits विच°. — A विहस्यह, B  
NOR omit.

20<sup>23</sup> N एवं येदं तद्धि. — P गच्छ लंबकुअ.  
— W मे मादाए, STU दे. — NO  
पढमा, R पठमा, S पुढम°, T पुट्टमा, U  
पुढमं. — A °साडल्लिया, B °साहुल्ली-  
या, P °साडुल्लिया, W °साडोल्लिया, NOR  
साडिआ, S °स्साहु°, T ममुलिआ.

20<sup>24</sup> A °पोवमाह, P विहस्य वलित°.

20<sup>25</sup> W तुवं, NR तुअं. — AW पुण, B  
मणु, P पि. — STU दे. — B मदो,  
P पढमे मादाए, O माराए. — A प-  
हम°, BP पढम°, STU omit. — T  
गलिदा, U गभा. — After गदा A  
adds अणं च, W adds अचं च.

20<sup>26</sup> P ता इ°, O ऐरिसस्स, STU ईरिसस्स.  
— A रयउ°, BPWOR राउ°. — SU  
होदु. — A बंभणेहिं, WR बंभणेण,  
O महणेण. — A समं पाडिसिद्धिं क-  
रेदि. P समं समसमसीसियाय, N समं  
सीसिआए, R समं सीसिआए, SU सम-

विचक्षण । इध राअउले तं दे भोदु कणठट्टिदं जं भअवं तिलोअणो  
सीसे समुबहदि तेण अ दे मुहं चूरीअदु जेण असोअतरु दोहलं  
लहदि<sup>27</sup> ।

विदूषकः । आ दासीए पुत्ति टेण्टाकराले कोससदचट्टिणि रच्छालोट्टिणि  
एवं मंभणसि<sup>28</sup> । ता मह महाबम्हणस्स वअणेण तं तुमं लह जं  
फण्णुणसमए सोहज्जणो दोहलं लहदि जं च पामराहिंतो गल्लिब-  
इस्सो लहदि<sup>29</sup> ।

सोसआ, T समसोसा. — STU दोसह.  
— O मदिरा. — OU अ. — B एक-  
रिसं, W एगस्सिं, N एकस्सि, O एअ-  
स्सि. — A भंङ्गे, W भंङ्गे, N भंङ्गण.  
— A करदि, BWR कौरदि, N किजह,  
S करोअह, T करह. — B कय्यंथं,  
STU काअं. — OS अ. — A आह-  
रयोहि, B आहारणे, SU आभलणे. —  
A निउंजोदि, N पउंनोअदि, S पउज्जो-  
अह, T पउंजोअह, U णिउज्जोअदि. —  
P omits कय्यं-पं.

20<sup>27</sup> A चेटी विहस्याह, BPNR चेटी. — A  
इह हि, BWNORSTU इह, P एत्थ.  
— A राजकुले, BPWNOR राउले. —  
AN ते, B मो दे instead of दे भोदु;  
W omits दे; P सं हात्र, U एय्वं एवं  
दे. — P देउ, O भोदु दे, STU होदु.  
— After भोदु A runs जं असोयतरु  
दोहले हलदि । अयं च । अं भयवं ति-  
लोयणो सोसे वहदि तं ते कंटे व लगिदं  
भोदु. — P omits कंठं; SU \*ट्टिअं,  
T \*तिअं. — P यत्, N omits. — B  
तिलोयणा भायवं, P भगवान् त्रिलोचनो  
महेस्वरः, WO तिं भं, STU भं ति-

णभणो. — SU सोसप. — OSTU  
\*हह. — B तेणं. — BOSTU omit  
अ; NR च. — P ते, O दे मुहे, S  
मुहं ते, T मुहं वे. — B चूरयदु, P चू-  
रिज्जदु, N चुरिअदु, O चूरिअदु, S फू-  
रीअदु, T पूरइज्जह, U फूरिज्जह. — P  
असोयरु, S वउलतरु. — B दोहलयं, P  
दोहललं. W तण्णोयं दोहलअं. — ABO  
लहेदि, P लहेहि, N लहेति, SU लहह,  
T लहेह.

20<sup>28</sup> ANRS आः, T आम. — A दासीपुत्ति  
भमरट्टिटे टिंटाकराले, S पुत्ति लच्छालो-  
ट्टिणि एय्वं भणसि मं and omits the  
rest. — B टंटा\*, U लच्छालोट्टिणि टें-  
टा\*. — ABOR कोससअ\*, P कोसा-  
सय\*, W कोससयअ\*, N कोससअल\*, T  
कोसवट्टिणि, U omits. — BNR \*व-  
ट्टिणि, P \*वट्टिणि, WO \*चट्टिणि. — A  
\*सुदिणि, P omits रच्छा\*; O \*लेट्टिणि,  
T रच्छालोट्टिणि कोसलुंदिणि, U रच्छालो-  
ट्टिणि. — A अं एवं, NORSTU एय्वं.  
— AN omit मं; O मे, STU भं मं.  
— Mss. भणसि (N भणिसि).

20<sup>29</sup> O omits ता. — WNSTU मह\*. —

विचक्षणा । अहं उण तुह एवं भणन्तस्स शेउरस्स विअ पाअलग्गस्स पाएण मुहं चूरइस्सं<sup>30</sup> । अस्सं च उत्तरासाढापुरस्सरणक्वत्तणामहेअं अङ्गजुअलं उप्पाडिअ घल्लिस्सं<sup>31</sup> ।

विदूषकः । सकोपं परिक्रामति जवनिकान्तरे किञ्चिदुच्चैः<sup>32</sup> । ईदिसं राअउलं दूरे वन्दीअदि जहिं दासी बम्हणेण समं पाडिसिद्धिं करेदि<sup>33</sup> । ता अज्ज-

AWOR °बंभणस्स, B °बंभणस्स, P °बंभस्स, SU °बंभणस्स. — BPWNOR भणियेण. — SU दाणिं तं. — P तुमं पि, NR तुभं, T तुमं दाणिं and omits तं. — A लद्धि, W लद्ध, NR लद्धु, S लहेदि. — B फणया, R फुगिन्, T फणुयो. — A सोद्धिजयो, BPO सोद्धिजयाभो, STU °जया. — A जयाभो instead of दोहलं; BPO omit; WRT जयादो, N जदो, S दो. — PON लहेदि, W लद्ध, STU लहति. — BPRT omit च; NO भ, SU वा. — B पामरहितो, S पामरादो, U पामराहि. — A गलियख, B गलियल्लो, PR गलो, W गलीययलो, N गलिल्ल, O गलद, SU दुडु, T गट्टि. — S °बेहिल्लो, T °वहिल्लो, U °बलिल्लो. — W लद्धि, NO लहेदि, STU लद्ध.

20<sup>30</sup> A विचक्षणा विहस्य वक्ति. — AB पुण, N पि उण. — P तह, W तुभ, U omits. — ASTU omit एवं भयंतस्स; BO have ए° भ° after पाभ°. — NR एव्हं. — W शेवरस्स. — B वि, T सव्व instead of विभ, U omits. — A पायगलगस्स adds पायेण-चूरिस्सं in the margin. — N पयण, S पादेण,

TU पासाणेहि. — U तुह मुहं. — A चूरिस्सं, PW चूरिइस्सं, SU चूरिस्सं. — A adds तथा । उत्तरफणुयोपुरस्सरणक्वत्तणायामधेयं भंगं तडिति खंडिस्सं.

20<sup>31</sup> S omits च; TU भ. — A उत्तरासाढकक्वत्तपुरस्सरणामधेयं, B °साढपुरस्सरस्स, P °साढ, WN °साढ, R °साढ. — O °परट्टिद, R °पुरयाक्वत्त. — BP WNR °धेअ. — A भंगजुगलं, S भं° दे, T भंग दे, U दे भंग. — STU उप्पाडइस्सं omit घल्लिस्सं; A विअप्पिस्सं, P लिस्सं, N चालिःसं.

20<sup>32</sup> PWO विदूषकः अहं च ते (O तुह) पवण (P यवख) णिक्कमणो (O °णु) -क्कमणविवरट्ठायमंगं खंडिअ घल्लिस्समिति सकोपं. — ST परिक्रामन्. — A किञ्चिदुच्चैर्वक्ति च.

20<sup>33</sup> A इदिसं, PNRSTU ईरिसं, W इदिस्सं. — ABPWNOR राउलं, O लाउलं. — W दूरेण, O दूले. — A चंदोयदु, B चंदोयदि, SU वदिक्कज्ज, T वंजोअदि. — A जज्जो, B यहि. — BO वम्ह° समं दा°. — W बंभणेण. — A पलपदि, B पडिहिज्जो, PWT पदि°. — STU करेद.

राजा । किं तेण<sup>१</sup> ।

विदूषकः । भेरवाणन्दो दुवारे चिट्ठदि<sup>१</sup> ।

देवी । किं सो जो जणवअणादो अच्चब्बुदसिद्धी सुणीअदि<sup>१</sup> ।

विदूषकः । अध इ<sup>१</sup> ।

राजा । पवेसअ<sup>१</sup> ।

विदूषको निष्क्रम्य तेनैव सह प्रविशति<sup>१</sup>

भेरवानन्दः । किञ्चिन्मदमभिनीय<sup>१</sup> ।

मन्ताण तन्ताण ण किं पि जाणे ज्ञाणं च णो किं पि गुरुप्पसाआ ।  
मज्जं पिआमो महिलं रमामो मोक्खं च जामो कुलमग्गलग्गा ॥ २२ ॥  
अवि अ<sup>१</sup> ।

राडा चण्डा दिक्खिआ धम्मदारा

मज्जं मंसं पिज्जए खज्जए अ ।

21<sup>3</sup> A राजाह. — N राजा । संपत्तो भेरवा-  
णंदो. — T ते, U देख.

21<sup>4</sup> N omits. — Only O and occasion-  
ally SU have भेरवाणंदो; the others  
read here and in the following भेर.  
— A उपवेस्सदि, B उपविस्सदि, P  
उपविसदि, W उवविसदि, R आअच्छदि,  
STU द्वारे वट्ठ.

21<sup>5</sup> N omits. — W राजा. — A भो जो and  
omits किं; BPW जो सो. — A वपणाओ,  
P वचणादो. — A अच्चब्बुदो, B अच्च-  
ब्बुव, P अच्चब्बुय, W अच्चब्बुअ. —  
P सुणीयदि.

21<sup>6</sup> A omits विदू. — STU अह. — APW  
किं, BO इ.

21<sup>7</sup> NSU पवेसअ पवेसअ.

21<sup>8</sup> B निमृत्य, T तहेति निष्क्रम्य. — STU  
तेन सह. — A विगति.

21<sup>9</sup> B 'मंदमभि', N 'मंदाहमभि'. — NR  
add पठति.

22<sup>a</sup> ABPWO मंतो ण तंतो ण, N मंतं ण  
तंतं ण, R मत्तो ण त्वत्तो ण. — AN  
दु किं, BPWO अ किं, R च किं. —  
STU वि. — ABPR जाणं, W ज्ञाणं,  
N ज्ञाण, O एहाणं. — A धाणं, W  
जाणं. — B पि णा, O अ णो किं तु,  
STU वि. — PWRs 'सादा, N गुड-  
प्पसादो, OTU 'सादो.

22<sup>b</sup> BW पिआमो, PNSU पिआमो. — N  
मिहिलं. — T रमामोक्खं. — PN भ-  
जामो, O अ जामो.

22<sup>1</sup> A अणं च.

23<sup>a</sup> P चंडा रंडा, O चंडो. — APNR दि-  
क्खिदा, B सिक्खिदा, W दिक्खिदा. —  
O धमादिदा.

23<sup>b</sup> A मांसं मज्जं, B मत्तं मंसं, T मज्जं

भिक्षा भोजं चम्मखणं च सेज्जा

कोलो धम्मो कस्स णो भाइ रम्मो ॥ २३ ॥

किं च ।

मुत्तिं भणन्ति हरिबम्हमुहा वि देवा ।

झाणेण वेअपढणेण कउक्किआहिं ।

एक्केण केवलमुमादइएण दिट्ठो

मोक्खो समं सुरअकेलिसुपरसेहिं ॥ २४ ॥

राजा । इदं आसणं । उवविसदु भेरवाणन्दो ।

भेरवानन्दः । उपविश्य । किं कादम्बं ।

राजा । कहिं पि विसए अच्छरिअं दट्ठुं इच्छामि ।

भेरवानन्दः ।

दंसेमि तं पि ससिणं वसुहावइस्सं

यम्भेमि तस्स वि रइस्स रहं णहइं ।

समं. — ABPR ख. पि. — ABPW  
वा. 'T' भ.

23<sup>c</sup> B भिक्षा. — N भोज्ज. — O भ. —  
'T' सेज्जा.

23<sup>d</sup> N कालो. — ABPWOR भादि, N भ-  
दि. S होइ, U हाइ.

23<sup>i</sup> T अवि भ.

24<sup>a</sup> APO 'बंभमुहा, B 'मुहादि, PU इ.  
NOR हि, ST भ. — NBT देआ, O  
देखा.

24<sup>b</sup> A उजाणेण, O साणेण. — STU वेद.  
— ARSU 'पटणेण, T 'पटणेण. —  
AWORS कटु. BPU कटु. — B  
'क्किआहिं, P 'कियाहिं. NRT 'क्किआह.

24<sup>c</sup> B इक्केव, P एक्केण. — A 'दयिणेण.  
NRT 'दइदेण. — B दिट्ठे.

24<sup>d</sup> N मोक्को. — B सुरइ. — W 'मुहा-  
रसेण.

24<sup>e</sup> ABNRSTU उप. — A omits भइ.  
B 'याद.

24<sup>f</sup> A उपवीश्य भे, B omits भे.

24<sup>g</sup> AWSU काअव्यं, B कत्तव्यं.

24<sup>h</sup> STU वि. — T विअसे. — P अत्य-  
रियं, SU अच्छेरं, T अच्छरिअं.

25<sup>a</sup> OSTU वि. — T ससणं. — B वसु-  
धा. — W 'इवचं, N 'वतिच्छं.

25<sup>b</sup> B छंभेमि, O पंभेमि, T चंवेमि. — AB  
PNR रविस्स, T रहं रइणो. — B  
रणं. SU गहं. — B णहइ, P यम्भइ,  
ST 'याहइ.

आणेमि जक्वसुरसिद्धगणङ्गणाओ

तं एत्थि भूमिवलए मह जं ए सज्जं ॥ २५ ॥

ता भण किं करीअदु<sup>1</sup>।

राजा । विदूषकं विलोक्य<sup>2</sup> । वअस्स भण<sup>3</sup> । कहिं पि अपुबं दिट्ठं महिला-  
रदणं<sup>4</sup> ।

विदूषकः । अत्थि एत्थ दक्खिणावधे वच्छोमं णाम एअरं<sup>5</sup> । तहिं मए  
एक्कं कखारदणं दिट्ठं<sup>6</sup> । तं इध आणीअदु<sup>7</sup> ।

भैरवानन्दः । आणीअदि<sup>8</sup> ।

राजा । अवदारीअदु पुस्सिमाहरिणङ्को धरणीदले<sup>9</sup> ।

भैरवानन्दो ध्यानं नाटयति<sup>10</sup>

ततः प्रविशति पटाक्षेपेण नायिका<sup>11</sup> । सर्वे उ वलोकयन्ति<sup>12</sup>

राजा । अहह अच्चरिअं अच्चरिअं<sup>13</sup> ।

25<sup>c</sup> W जक्वु°, STU सक्वसुर°. — P गण-  
गणाओ.

25<sup>d</sup> S णंतिभुवणे. TU एत्थ भुवणे. — ABR  
सज्जं, NOSTU सज्जं.

25<sup>1</sup> B भणए, S भणादु. — A करदु, BW  
कोरदु, P कोरवो, NT करिअदु.

25<sup>2</sup> ABPWNOR omit.

25<sup>3</sup> AS omit वअस्स. — N तुअ, R तए,  
SU कहेहि, T तुए instead of भण.

25<sup>4</sup> S अ कहिं, B किमपि, PWO किं पि,  
STU वि. — B अउळ्व, PW अउळ्वं.  
— STU दि° अ°. — A कणा°. —  
Mss. °रअणं. — N म° दि°. — O  
(and R in the translation) adds  
विदू दिट्ठं दाव राजा कहेहि.

25<sup>5</sup> N omits. — RT omit एत्थ. — AB  
PWNOR °वहे, ST °पहे, U °पये. —  
A वत्साम, W वत्थोवमं, STU व-  
च्छोमो.

25<sup>6</sup> N omits. — AO अपुळ्वं, B अउळ्वं  
instead of एक्कं. — W कखाया°, STU  
कखआ°. — Mss. °रअणं.

25<sup>7</sup> A राजा त. — Mss. इह. — ST आ-  
णेदु भैरवाणंदो. U भइर° आणेदु.

25<sup>8</sup> O आणिअदि. SU omit; T आणिज्जद.

25<sup>9</sup> SU omit राजा. — A अवदारियज्जदु.  
B अवियारिज्जदु, PW °रिज्जदु, NU  
°तारीअदु, O °आरिज्जदु, T °अरिदु. —  
BPO धरणि°, SU महो°, T omits. —  
APW °यलंमि, BNR °अले. SU °अलं.

25<sup>10</sup> BPSU omit भै°. — STU निर्मो-  
लितो ध्यानं ना°.

25<sup>11, 12</sup> A कटाक्षेपेण, U °शत्यपटा°. — A  
सर्वे चित्रमव°, BR आलो°, O सर्वेप्यव°,  
STU सर्वे साम्भयं पश्यन्ति.

25<sup>13</sup> A अयह. — P अत्यरियं अत्यरियं, O  
अच्चरिअं once only, R अ° once only,  
SU omit; T अच्चरिअं २.

जं धोअञ्जणसोणलोअणजुअं लग्गालअग्गं मुहं  
 हत्थालच्चिअकेसपल्लवचए दोलन्ति जं बिन्दुणो ।  
 जं एक्कं सिअअच्चलं णिवसिअं तं एहाणकेलिट्ठिआ  
 आणीआ इअमब्भुएक्कजणणी जोईसरेणामुणा ॥ २६ ॥

अवि अ' ।

एक्केण पाणिणलिलेण णिवेसअन्ती  
 पोत्तच्चलं घणयणत्थलसंसमाणं ।  
 चित्ते लिहिज्जइ ए कस्स वि संजमन्ती  
 अखेण चङ्कमणओ चलिअं कडिल्लं ॥ २७ ॥

विदूषकः ।

एहाणावमुक्काहरणुच्चआए तरङ्गभङ्गक्खअमराडणाए ।  
 ओल्लंसुओल्लासितणुल्लआए मुन्देरसवस्समिमीअ दिट्ठी ॥ २८ ॥

26<sup>a</sup> N °सोणु°. — A °जुगं. B °युजं, P °जु-  
 वं. — A लगायलणं. B भग्गा°, R ले-  
 वा°, STU लेवाल°. — T °कगं.

26<sup>b</sup> S अत्था°. — ABPWNORU °लंबिद°,  
 S °लंबिय°. — N °पल्लअ°. — NR  
 दोल्लन्ति, S बोल्लन्ति, U बोलन्ति.

26<sup>c</sup> ABPWNOR सिच°. — ABPWO °व-  
 सिदं, N °असिदं, R °वसिदा. — B त-  
 म्हाणकेलिट्ठिदो. — APWNNORSU  
 °ट्ठिदा.

26<sup>d</sup> ABPWRSTU आणादा, NO आणिदा.  
 — ABNORTU °अभुदेक्क°, P °अभुदिक्क°,  
 W °अभुदिक्क°, S °अभुदक्क°.

27<sup>a</sup> N एक्कोण. — A निवेसिऊण.

27<sup>b</sup> A पोत्तिचलं, PWOSTU वत्थंचलं, N पो-  
 त्तंचलअपि. — B घणयणक्कलं, N घ-  
 णत्थयणंसं, S घणयणयणंसं.

27<sup>c</sup> APWOR लिहिज्जदि, B लिहंज्जदि, N  
 लिहज्जदि. — O घ.

27<sup>d</sup> ANORSTU चंकमणदो, B चंकमणचल्ल-  
 ददो, P °णदो, W °णिदो. — AWRN  
 चलिदं, B omits; P चडिदं, O वलिदं.  
 S सिट्ठिलं, T सिट्ठिलं, U सिट्ठिलं. —  
 B चडिल्लं, ST कटिल्लं, U णिअंलं.

28<sup>a</sup> P तथा instead of विदू°. — B होणा-  
 विमुक्का°, N ह्हाणमुक्का, S °वमुक्का°. —  
 ST °भरणु°, U °भलणु°. — STU  
 °णुज्जनाय. — NR तरंगसंग°. — ABW  
 NORSTU °क्खद°, P °क्खिद°.

28<sup>b</sup> APWOR उल्लंसुउल्लासि°, B दुल्लंसुउ°, N  
 उल्लंसु°, SU °उल्लासि°. — A °तणुल्लदाय,  
 B °घणुल्लदाय, P °घणुल्लआय, W °घणु-  
 ल्लदाय, N °अगुक्काय, OS °यणुल्लदाय,  
 R °यणुल्लआय, TU °तणुल्लदाय. — AW  
 °मिमोइ, BR °मिमोए, ST °मिमोए, U  
 °मिमाय. — STU दिदं.



नायिका । सर्वानवलोक्य स्वगतम्<sup>1</sup> । एसो महाराओ को वि इमिणा गम्भीर-  
महुरेण सोहासमुदएण जाणीअदि<sup>2</sup> । एसा वि एदस्स महादेवी त-  
क्कीअदि<sup>3</sup> । अङ्गणारीसरस्स वामङ्गे अकधिदा वि गोरी मुणीअदि<sup>4</sup> ।  
एसो वि जोईसरो<sup>5</sup> । एस उण परिअणो<sup>6</sup> । विचिन्त्य<sup>7</sup> । ता किं ति ए-  
दस्स दइदासहिदस्स वि दिट्ठी मं बहु मखेदि<sup>8</sup> । इति अर्थं वोचते<sup>9</sup> ।

राजा । विदूषकमण्यार्थं<sup>10</sup> ।

जं मुक्का सवणन्तरेण सहसा तिकखा कडकवच्छडा  
भिङ्गाअट्ठिअकेअअग्गिमदलहोणीसरिच्छच्छवी ।

28<sup>1</sup> A स्वगतं चिंतयति.

28<sup>2</sup> APWSTU मस. — B 'राय. — B च-  
मया. — A गंभीरसांख्य, B रभीरमहुर-  
सरस्स, O 'महुर. — B सोह. —  
PNORS 'समुदायण. — APNR जा-  
णिज्जदि, B लक्खियदि, O लक्खीअदि,  
SU णिज्जिज्जद, T मुणिज्जद.

28<sup>3-5</sup> T omits. — B एसा य, R omits वि.  
— A एदस्स महारायस्स, B एतस्स. —  
O 'देई, S 'देवि ति, U देवि ति. —  
AS तङ्गेमि, P लक्खीयदि, W लक्षीयदि,  
N तक्खिअदि. — SU 'णारीसरोस्स;  
U adds हरस्स, ANOR add विअ after  
अच्छ. — B विश्रमदेसु, O वामअच्छ. NR  
omits. — AB कट्ठिया, PSU अकहिदा,  
WNOR अकहिआ. — W इ. — A  
गौरि ज्जेव, SU देवी गोरी. — A जा-  
णोज्जदि, PW मुणिज्जदि. NR सुणोअ-  
दि, O मुणिज्जदि, SU 'ज्जद. — A  
एसो को वि.

28<sup>6</sup> N सो एसो. — A omits उण. — B  
परि एस एव परिणयो.

28<sup>7</sup> A विचिन्त्य नायिका, W omits.

28<sup>8</sup> AON ति, B च, W' omit. — B ए-  
स्स. — PWNR महिला, OSU दह-  
आ. — A 'सचिहिदस्स, SU 'सहिअस्स,  
T सहिअस्स. — N omits वि. — A  
दिट्ठिणो, P दिट्ठा. — AB omit मं.  
— SU मखेइ, T मखेइ.

28<sup>9</sup> U omits. — A चस्सं, B शास्सं, P चं-  
अं कटाक्षसहितं, NO इत्यजसं, R अक्षं,  
T त्यसं.

28<sup>10</sup> A विदू प्रति, B 'मवकार्य. — BO add  
एदास.

29<sup>a</sup> STU सवणन्तरंमि. — A तरसा, NR  
तरला. — S कडच्छ.

29<sup>b</sup> A भिंगाहिटिद, B भिंगाअहिद, P भिं-  
गाहिटिद, W भिंगाहिटिद, NR भिंगा-  
अहिद, O भिंगाकहिद, S भिंगाअहिद,  
T भिंगावटिअ, — ABPWSTU 'के-  
दअ, N 'केअग. — B 'सकळवी, W  
'सरिस्स, NRS 'कई, T 'गलहोणीस-  
रसकई.

तं कप्पूरसेणं रां धवलिओ जोरहाइ रां रहाविओ

मुत्ताणं घणरेणुणं व दुरिओ जाओ म्हि एत्थन्तरे ॥ २९ ॥

तथैव<sup>1</sup> । अहो से रुवसोहा<sup>1</sup> ।

मण्णे मज्झं तिवलिवलिअं डिम्भमुट्ठीअ गेज्झं

णो बाहूहिं रमणफलअं वेढिउं जाइ दोहिं ।

एत्तच्छेत्तं तरुणपसईदिज्जमाणोवमाणं

ता पच्चकवं मह विलिहिउं जाइ एसा ए चित्ते ॥ ३० ॥

विदूषकः । कथं एहाणधोदविलेवणा वि समुत्तारिदभूसणा वि रमणि-  
ज्जा<sup>1</sup> । अध वा<sup>1</sup> ।

रुवेण मुक्का वि विहूसअन्ति ताणं अलंकारवसेण सोहा ।

29<sup>a</sup> STU ता. — NSTU 'रण. — ST गु.  
— ABPWOR धवलिदो, N धवलीदो.  
— W जुणहावि, RTU जोणहाअ, S  
जोणहाए. — STU गु. — ABPWORT  
यहाविदो, N ह्हादो यादु जाह्हाए.

29<sup>d</sup> A 'रेणुणि, B 'रेणुय च्च. NSTU 'रेणुणे.  
— ABPWOR कुरिदो. — Mss.  
जादो. — A सि.

29<sup>i</sup> AU omit. — BR विदू' तथैव, PW  
विदूषकः तथैव राजा, N विदू', O विदू'  
तथेच्च, S तह अ, T तथेच्च.

29<sup>j</sup> A omits. — T omits अहो. — B  
उमोए, O इमोए, T एदाए. — WNOR  
इअ'. — TU add पेक्क.

30<sup>a</sup> AO मज्झं, B उज्झं. — A 'वलिदं, B  
'वलयं. — A हिंभ'. — AW 'मुट्ठीअ,  
BNRU 'मुट्ठीए. — A गिह्णं, B गिज्झं,  
O गेज्झं, S गज्झं, TU गेयहं.

30<sup>b</sup> A बाहूहिं, T वाहूहिं. — U जहणा'. —  
AT वेढिदं, BNU वेढिदं, PWO वेढिदं,

R वेढिदं, S वेढिउं दोहि जाइ, ABP  
WNR जादि.

30<sup>c</sup> N 'कवेत्तं, U 'च्छत्तं. — BR तरुणि'.  
— T 'पसदि'. — ABW 'किज्जमा',  
P 'खिज्जमा', N 'दिज्जमाणावमाणं, O  
'दीअमाणोप'.

30<sup>d</sup> N पच्चकं. — ABPOS मम, W महि.  
— AOESTU विलिहिदं, B 'लिच्छिदं,  
PN 'लहिदं, W सिहिदं. — ABPW  
NOR जादि.

30<sup>i</sup> BPNOR omit विदू'. — P कथं, STU  
कहं. — P यहाणा', T यहाअ'. — P  
'धाद', N 'धाविद', OSTU 'धोअ', R  
धोविद'. — ANRSTU omit वि. —  
SU समवदारिअ', T समोसारिअ'. —  
B 'विभूसण, P 'विभूसणा, NOR 'वि-  
हूसणा.

30<sup>j</sup> BPWNORSTU अह. — SU व.

31<sup>a</sup> B मुकाउविभूसिरुवेयायंति. — A रुवेण  
मुत्ताउ, PO जा रुवमुक्का, NR जे (R ते)

णिसग्गचङ्गस्स वि माणुसरस्स सोहा समुम्मीलइ भूसणेहिं ॥ ३१ ॥

राजा । एदाए दाव एदं<sup>१</sup> । जदो<sup>२</sup> ।

लावखं णवजच्चकच्चणणिहं शेत्ताण दीहत्तणं

कखेहिं खलिअं कवोलफलआ दोखण्डचन्दोवमा ।

एसा पच्चसरेण कट्टिअधणुहरडेण रक्खिज्जए

जेणं सोसणमोहणप्पहुइणो विन्धन्ति मं मग्गणा ॥ ३२ ॥

विदूषकः । विहस्य<sup>१</sup> । जाणादि रच्छावादो लुब्धिसोडीरत्तणं<sup>२</sup> ।

राजा । विहस्य<sup>३</sup> । पिअवअस्स कधेमि दे<sup>४</sup> ।

रुअमुक्ता. — A omits वि; N या, STU हि. — PRSTU विभू, W वि-  
दूसियंति, O वदूस.

31<sup>b</sup> B चंसगस्स. — STU या instead of  
वि. — Mss. मोलदि. — N भूसणाहिं,  
O भूसणेसुं.

31<sup>c</sup> B एयाए तत्तवेत्, P एदाए एदं एवं दाव,  
W एदाए एव दाव, N एदए दाव एव्वं,  
O एदाए एदं दाव, STU एव्वं एदं ए-  
दाए दाव.

31<sup>d</sup> B यतः, STU omit.

32<sup>a</sup> N लाभंणं. — A कंकण.

32<sup>b</sup> BW खलिदं, P यलिदं, O कवुडिदं, N  
खडिदं, R खडिदं. — N कुओल, RSU  
कओल. — AU फलिआ, NT फलए.  
— AWO दोहंइ. — APWNR चं-  
हो. — NST पमा, O प्यमा.

32<sup>c</sup> AW संधिदं, B कट्टियं, PN सज्जिदं,  
O कट्टिदं, R सज्जिदं, SU कस्सिअं,  
— T रअअं. — B चणुं, PN च-  
णुदं, ORT चणूदं. — NT रक्खिज्जई.

32<sup>d</sup> A तेखं, P जणं. T जाणं. — A सोसहं.  
— Mss. प्पहुदिणो. — A विंधंदि,  
B बंधंति, W विंधंति, NRSU वि-  
न्धंति, O विज्जंति, T भिंदंति. — B  
मग्गणो.

32<sup>e</sup> A तथा एवं विहस्य, B एवं विहस्य, P  
तदा ततः एवं विहस्य, W एवं तदो  
विहस्य, N एथु एदं विहस्य, T omits.

32<sup>f</sup> A जाणेमि रथ्यासु लुंठदि तुह सोडीरत्तणं,  
B जाणइ रथ्याउलंअलुब्धिसोडीरत्तणं, P  
जाणादि प्येय रथ्यासु तुह लुट्ठदि सोडार-  
त्तणं, W जाणेदि ज्जेय रछावाक्काय (वा  
is cancelled) से लुट्ठिज्जइ सोडीरत्तणं,  
N जाणे रछावादे तुह सोडिरत्तणं, O ए-  
व्वं जाणे रथ्याय पनोट्ठदि ये सुंदेरत्तणं,  
R जाणे रछावादे तुह सोडीरत्तणं, SU  
जाणे रछावाएण तुह सुंदरं वसिदं सोडी-  
रत्तणं, T जाणे रछाव्यङ्गभणोण वसिदं  
तुह सोडीरत्तणं.

32<sup>g</sup> AN omit.

32<sup>h</sup> ABPNSTU कहेमि, O कहामि. — A  
ते and adds सुणु, BO add सुण.

अङ्गं चङ्गं णिअगुणगणालंकिअं कामिणीणं  
 पच्छाअन्ती उण तणुसिरिं भाइ खेवच्छलच्छी ।  
 इत्थं जाणं अवअवगआ का वि मुन्देरमुहा  
 मखे ताणं वलइअधणू णिच्चभिच्चो अणङ्गो ॥ ३३ ॥  
 अवि अ<sup>१</sup> । एटाए<sup>२</sup> ।

तहा रमणवित्थरो जह ण ठाइ कञ्चीलआ  
 तहा सिहिणतुङ्गिमा जह णिएइ णाहिं ण हु ।  
 तहा णअणवट्टिमा जह ण किं पि कसुप्पलं  
 तहा अ मुहमुज्जलं दुससिणी जहा पुस्सिमा ॥ ३४ ॥

देवी । अज्ज कविञ्जल पुच्छिअ जाण का एस त्ति<sup>१</sup> ।  
 विदूषकः । तां प्रति<sup>२</sup> । एहि मुद्धमुहि उवविसिअ णिवेदेहि का तुमं ति<sup>३</sup> ।  
 देवी । आसणं इमाए<sup>४</sup> ।

33<sup>a</sup> N 'गुणगणालं'. — ABPWNORSU  
 'किदं, T 'किअं.

33<sup>b</sup> P संस्थाप्यंती, W सकाप्यंती, SU गुच्छाभं-  
 ती, T पञ्चाभंती. — APWO omit  
 उण; BN पुण. — APWO तणुगुण.  
 — AB ठादि, PWNOR भादि, SU  
 ठाह.

33<sup>c</sup> B इकं. — N अवजव', T गवयन'. —  
 Mss. 'गदा. — N कापि. — T दुंदेरे'.

33<sup>d</sup> ANR वलइद', BW वलइव', T वल-  
 यि', U वलइय'. — O 'मिच्छो, T  
 'मुच्छो.

33<sup>1</sup> W अचं च, B omits अ.

33<sup>2</sup> N omits.

34<sup>a</sup> N रमहारमण'. — AB 'विहरो. — BW  
 ठादि, O ठाह, SU माह. — BPWOR  
 'लदा, N 'लंदा, T कंचालआ.

34<sup>b</sup> BW सिहण', R सिहिण', STU अ च-  
 ण'. — ABPRSU ण एह, N ण एद,  
 O णिरेह. — A लहु, NRSU मुहं.

34<sup>c</sup> B गयणिवट्टिर्णो जह णं, T जह ज ण.  
 — STU वि.

34<sup>d</sup> B तह. — A दुससिणी, N दुसोतणी.

34<sup>1</sup> A देवी कपिंजलमाह भज्ज कपिंजण,  
 STU कइंजल. — T पुक्खि. — S जा-  
 गल्ल, T जावणाम, U जाल्ल. — T  
 एसे.

34<sup>2</sup> BNR अथ वा, O अह वा instead of  
 विदूषकः. — A तामाह, W अथ तां  
 प्रति, S वि' होदु तां प्रति, T वि' होदु  
 २ अहं जव्व पुक्खिस्सं तां प्रति, U वि'  
 होदु २ तां प्रति.

34<sup>3</sup> WU उप'. — STU 'विस. — A णि-  
 वेदोहि, B णविदेहि.

34<sup>4</sup> A विभमलेखा, P वि', BT omit देवी;

विदूषकः । एदं मे उत्तरीअं<sup>४</sup> ।

विदूषकनायिके वस्त्रदानोपवेशने नाटयतः<sup>५</sup>

विदूषकः । संपदं कधीअदु<sup>७</sup> ।

नायिका । अत्थि एत्थ दक्खिणावधे कुन्तलेसुं सअलजणवत्सहो वत्स-  
हराओ णाम राआ<sup>९</sup> ।

देवी । स्वगतम<sup>९</sup> । जो मह मादुच्छओ भोदि<sup>१०</sup> ।

नायिका । तस्स घरिणी ससिप्पहा णाम<sup>११</sup> ।

देवी । स्वगतम<sup>१२</sup> । सा वि मे मादुच्छिआ<sup>१३</sup> ।

नायिका । विहस्य<sup>१४</sup> । तेहिं अहं खलखण्डीहिं किण्णिदा दुहिद त्ति वुच्चामि<sup>१५</sup> ।

देवी । स्वगतम<sup>१६</sup> । ण हु ससिप्पहागब्भुप्पत्तिं अन्तरेण ईदिसी ख्वसो-

NR राजा, O विच. — ABWORS 34<sup>९</sup> A ततो राज्ञो, P राज्ञो, T omits. —  
इमोए, P इमोय, U अमोए.

34<sup>५</sup> T omits विदू. — A गतत् ममोपरिधा-  
नवस्त्रमेव, B एवं मे उ, W ता पुच्छिय  
आणिस्सं एवं मे उ, U इदं. — NR  
add आसयं.

34<sup>६</sup> A ततः विदूषकनायिको, B नायका, P  
विदूषको नायिकाया, T देवीविदू. —  
B वेशनं, P वस्त्रदानं, S वेशं. — BP  
नाटयति. — W adds नायका उपविशति.

34<sup>७</sup> AP विभ, SU राजा instead of विदू.  
— B संपयं. — APWNR कहिज्जदु,  
BO कहीअदु, S कहिज्जद, T कहिज्जह,  
U कहिज्जउ. — W adds का तुमं ति.

34<sup>८</sup> B अत्था इह. — AP omit ए दं; B  
दक्षिणापहे, W इहे. N वत्सोमयामणाअरं,  
OR वत्सोमं णाम णअरं instead of द-  
क्खि; SU omit दं; T इहे. —  
ANSU लेसु, B लेशो, P लेसु, O त-  
हिं कुन्तलेसो, T ज्वेदलेसरो. — N omits  
वत्सहराओ.

A स्वगतं चिंतयति.

34<sup>१०</sup> AWO माउ, B माउछंउ. P माउत्थउ,  
N माउसिओ, R माउस्सिओ, T मे मा-  
तुओ. — A होई, B हांउ, PWNOR  
होई, STU omit.

34<sup>११</sup> BW घरसो, N गहियो. — A सस-  
प्पिहा, N ससिप्पहा णाम देई.

34<sup>१२</sup> AP विभ, B omits; N राज्ञो. — P  
omits स्व.

34<sup>१३</sup> W वि हु, T पि. — A मम मच्छिया  
होई, BWOS माउ, P माउट्टा, NR  
माउस्सिआ, T माउसोआ, U माउसिच्छिआ.

34<sup>१४</sup> A विहस्यह, T omits.

34<sup>१५</sup> STU omit अहं. — B खण्डीहि, W  
खण्डीण, O खनि, NR खडि, SU के-  
लि, T कलकंटेहिं. — A किदा, BP  
WOR कीदा, N omits, T कीडाविदा.  
— A दुहि, NRSTU दुहिदे, O दुहिदु.  
— A मुच्चामि, N वुच्चामि, SU उ-  
च्चामि, T omits.

हा<sup>17</sup> । एण हु विडूरभूमिं अन्तरेण वेरुलिअमणिसलाआ णिप्पज्जदि<sup>18</sup> ।  
प्रकाशय<sup>19</sup> । एणं तुमं कप्पूरमञ्जरी<sup>20</sup> ।

नार्यिका अधोमुखो तिष्ठति<sup>21</sup>

देवो । एहि बहिणिए आलिङ्गसु मं<sup>22</sup> । इति परिष्वजते<sup>23</sup> ।

नार्यिका । अम्महे कप्पूरमञ्जरीए एसो पढमो पणामो<sup>24</sup> ।

देवो । अज्ज मए भेरवाणन्द तुज्झ पसाएण अपुबं संविहाणअं अ-  
णुभविदं बहिणिएए दंसणेण<sup>25</sup> । ता चिट्ठु दाव पच्चदस दिव-  
साइं<sup>26</sup> । पच्छा ज्ञाणविमाणेण पुणो एइस्सथ<sup>27</sup> ।

34<sup>17</sup> BW हि, P खु, O ह, T omits. — B सिसं, T 'प्पभा. — A 'गभोप्प', B 'एप्पुप्प', P 'गळुउप्प', W 'गळमंत-  
रेण. — B omits ईदिसा- 'भूमिं अन्त-  
रेण. — A ईदिसा, STU ईरिसो. — A रुपरहा, P रुअरेहा, WNOR रुअं, SU सोहा. — NR add भोदि.

34<sup>18</sup> W यो. — P हु खु, W वा, O ह. STU हि. — A विदुरं, PO विदूरं, W विडूरभूमिगळुप्पत्तिमंतरेण, NR वेरु-  
(R 'हु')लिअभूमिगळुप्पत्तिमंतरेण. — B वेरुहियं, P विडूरशिलाया, O वेदूरिअं, R वेडुलिअं, SU वेडूरिआं, T वेडूरीआं, — AO 'मणिसिला. — PW णिप्प-  
ज्जति, SU उप्पज्जद, T णिप्पज्जद.

34<sup>20</sup> BO omit थं; P न, T थ ह, U थ हु. — B तुवं, P तु, NR तुभं. — A 'जरिति.

34<sup>21</sup> W अधोमुखो चिट्ठि, NR लज्जते अधो, T अधोमुखं.

34<sup>22</sup> AP विभ्रमलेखा, WSU omit देवी. — B एहि २. — APO बहिणिय, B बहि-  
णिया, S भगिणिय, T भइणिय, U भइणी. — N आलिङ्गः, R 'गेसु, S 'गेमि  
omits मं; TU 'ग.

34<sup>23</sup> AP इत्युत्थाय. — W परिष्वजते, U प-  
रिष्वजति.

34<sup>24</sup> A omits. — BN अम्मो, P अंघ, W  
अम्म. O अम्महे. R अज्जे, S अंघे, TU  
omit. — W एस कप्पूरं. — B सो. S  
एस. — BP पढम, R पढमो, S पुडमो,  
T पुटमो, U पुढमो.

34<sup>25</sup> A omits देवो-संविहाणअं. — P विभ्रं,  
U omits. — T अम्मए instead of  
अज्ज मए. — O भइं मए, S मे भंरं,  
B भंरवाणंदा, N 'णंदप्पसाएण. R 'ने-  
दप्पसादेण. — O तुज्ज, S तुह, U तु-  
ह. — B पसाए, S प्पसादेण, T पसा-  
देण तुह. U omits. — PW अउच्चं. —  
P विहाणं. STU 'हाणं. — A अनुभूतं,  
O अणुहूदे. — AP बहिणी, B बहि-  
णआए, NR कप्पूरमंजरी, SU भइणिया,  
T भइणी.

34<sup>26</sup> BNR omit ता; O ता एसा. — S चि-  
ट्ठु. — B चवि, O दाच. — ABPWO  
पंचसत्त, S पंचहाइ, TU 'दहाइ. — AP  
दियहा, B दिवहा, WO दिवहाइ, NR  
दिअहाइ, SU दिअहाइ, T दीवसाइं.

34<sup>27</sup> B ज्ञाणविमाणे. P ज्ञाणविमाणेण, O  
साणं, SU ज्ञाणेण. — P उणो, N पु-

भेरवानन्दः । जं भणादि देवी<sup>28</sup> ।

विद्वत्तः । राजानमुद्दिश्य<sup>29</sup> । भो अम्हे परं दुवे वि बाहिरा तुमं अहं च<sup>30</sup> ।  
जदो एदाणं मिलिदं कुडुच्चं वट्टदि<sup>31</sup> । जदो इमाओ दुवे वि बहि-  
णिआओ<sup>32</sup> । भेरवानन्दो उण एदाणं संजोअअरो अच्चिदो मह-  
ग्घिदो अ<sup>33</sup> । एसा वि महीदलसरस्सदी कुट्टिणी देहन्तरेण देवी जेव<sup>34</sup> ।  
देवी । विअक्खणे णिअजेट्टबहिणिअं सुलक्खणं भणिअ भेरवाण-  
न्दस्स हिअइच्छिदा सवज्जा कादवा<sup>35</sup> ।

यो वि, R omits. — A गयस्सथ. B खदस्स, N योःसथ, SU \*स्सथ, T गदः-सदि.

34<sup>28</sup> A भे. वट्टदि जा जेण यद्वणादि, P भण, WT भणादि, S भणाद. — TU दे\*भ.

34<sup>29</sup> B omits विद्वत्. — A नमुद्दिश्याह.

34<sup>30</sup> WTU omit भो, NR भो वअस्स, T व-अस्स. — A अस्स, S अस्से खु. — P पुरं, W परं इत्य. — A दुवे corrected to दुवो; B दुय, P दवे व. — A बाहे. N बहिय, S बाहिआओ, T बाहिआ राजा, U बाहि । रा । — S omits तुमं अहं च. — BW तुवं, O तुअं. — OTU अ. — NR गत्य instead of तुमं अहं च.

34<sup>31</sup> AW कुच्चं, B कुट्ठं, P कुट्ठं, N कु-दुच्चं, T कुट्ठंअं, U कुट्ठंअं. — STU वट्टदि.

34<sup>32</sup> B यदो, W omits. — A W N O R S U इमीओ, P अमीतुं, T यदो. — A W O दो वि, B दा वि, P दो व, T दुवे दुवे, U omits वि. — A बहिणी, B वहणीया, P वेहिणीतु, O वहिणीओ, SU भइणीओ, T बहिणीओ.

34<sup>33</sup> A omits उण; P पुनः एतयो, N यदाय, TU तायां. — A संजो\*, B संजोवरो.

— ABPWSU भग्घिदो. — A महा-भग्घिदो, BPW महग्घिदो, N माणिदो, O मग्घिदो, R मणिदो, S महाविदो, TU omit. — T omits अ.

34<sup>34</sup> T विद्वत्. एसा. — A omits वि; W विय-वणा, U पि. — A महियलं, B W N O R STU \*अलं, P \*तलं. — Mss. \*सरस्सई; NR add अ. — A कुट्टिणि, R कुट्टणी, T संभलो अ. — B omits देहन्त-जेव; W transposes देवी जेव देहन्तरेण. — A कुट्टिणी instead of देवी. — A जेव, P ज्येव, NR जेव, O जज्ज, STU जज्ज. — W adds वट्टदि.

34<sup>35</sup> A विभ\*विचवणामाह, P विभ\*. — A \*हिणीं, B \*वहिणिअय, P \*हिणीयं, W \*वहिणिय, N \*हिणीअ, O \*वहिणिआय, S \*हिणिं, T \*भभणिं, U \*भइणिं. — B सुलक्खणाय, P सुलक्खणं, O सुल-क्खणाय. — B भणियं, P भणिया, W भणाय. — N भेरवाणंद. — A हिययट्ठिदा, B \*इडिया, P O R हि-अभट्ठिआ, N हिअट्ठिदा, SU हिअभ-च्छिआ, T omits. — A पुज्जा, P स-पुज्जा, W N R सपज्जा, S पूआ, T अ-अज्जा. — ASU काअव्वा, B कदेव्वा.

विचक्षणा । जं देवी आणवेदि<sup>34</sup> ।

देवी । राकानं प्रति<sup>37</sup> । अज्जउत्त पेसेहि मं जेण अहं बहिणिआए एदाव-  
त्थाए शेवच्छलच्छीलीलाणिमित्तं अन्नेउरं गमिस्सं<sup>39</sup> ।

राका । जुज्जदि चम्पअलदाए कात्थूरिआकप्पूरेहिं आलवालपूरणं<sup>40</sup> ।  
नेपथ्ये<sup>40</sup>

वैतालिकयोरेकः । सुहाअ संझा भोदु देवस्स<sup>41</sup> ।

एअं वासरजीवपिण्डसरिं चण्डंसुणो मण्डलं

को जाणाइ कहिं पि संपइ गअं पत्तम्मि कालन्तरे ।

जाआ किं च इअं पि दीहविरहं सोऊण णाहे गए

मुच्छामुहिअलोअण व णलिणी मीलनपङ्केरुहा ॥ ३५ ॥

34<sup>36</sup> BSTU omit. — A देवि, O आ° दे°.

— A adds ति भैरवानंदेन सह निष्कां-  
ता विचक्षणा, P adds इति निःक्रांता  
भैरवानंदेन सह, W adds तं कुणोमि, O  
adds तं कुणामि.

34<sup>37</sup> AP राक्ती, BWSTU omit. — A रा-  
जानमाह.

34<sup>38</sup> A ता अज्ज°. — B पडिउंजसु, NR  
पेसिहि, O पडिणीउंजसु. — U omits  
मं. — ABP जेणाहं, W omits अहं.  
STU omit जेण अहं. — AP बहिणीय,  
W बहिणीय, O बहिणीआ, S भद्विणि-  
आय, T भअणिआय, U बहिणिरआ. —  
B यदावत्थाय, N °वच्छाय. — NT °ल-  
ङ्गि°, O omits °लच्छो°. — A अंगेउरं  
गमिस्सि.

34<sup>39</sup> B तुज्जइ, O जुज्जइ एवं, STU जुज्जइ.  
— B चंपइ°, OT पंचअ°, U चंपइअ°,  
N चंपलादाय, ST °लआय. — A ककु-

रिया°, W °कप्पूररसेहिं, NU कात्थूरीआ°,  
T कात्थूरीकप्पूरेहि. — PNR °परिपू-  
रणां.

34<sup>41</sup> A °रेकः प्राह, P वैतालिको. — A सुह-  
संझा, B °संझा, P only सुम्झा, WS  
सुहसंझा, O सुहा संझा, U सुसंझा. —  
OSTU होदु. — O adds जादो.

35<sup>a</sup> Mss. एवं. — BNORT °लोभ°. — A  
चंदंसुणो.

35<sup>b</sup> ABPWNORT जाणादि. — S कहिं खु,  
TU वि. — ABPWNOR संपदि गदं,  
T संपदि. — O यत्तेमि.

35<sup>c</sup> Mss. जादा. — A इसं. — ST वि. —  
B °विरहे, NR °विरहा. — B साजाण,  
W सोऊण, NR सोएण, O याऊण, T  
सोहेण. — B णाथे. — ABPWNOR  
गदे.

35<sup>d</sup> BWNOR णिहा°. — BNR °मुहिद°. —  
— NSTU °लोभयो. — B त्थ ण°  
मीलति°, NU मीलत्त°.



द्वितीयः ।

उग्घाडिज्जन्ति लीलामणिमअवलहीचित्तभिन्नीणिवेसा  
 पल्लङ्का किंकरीहिं उडुसमअसुहा पत्थरिज्जन्ति झत्ति ।  
 सेरन्धीलोलहात्थङ्गुलिचलणवसा पट्टसदो पअट्टो  
 हुंकारो मण्डवैसुं विलसइ मधुरो रुट्टुट्टुङ्गणाणं ॥ ३६ ॥

राजा । अम्हे वि संझं वन्दिटुं गमिस्सामो<sup>१</sup> ।

इति निष्क्रान्ताः सर्वे<sup>२</sup> ।

प्रथमं जवनिकान्तरम्<sup>३</sup> ।

36<sup>a</sup> A द्वि<sup>१</sup> वंतालिकः, P omits द्वि<sup>१</sup>; W द्वि<sup>१</sup> पठति. — B उग्घाडं । जंति, N उ-  
 ग्घाडिअंति, R उग्घाडोअंति, TU उग्घा-  
 टिः. — O 'वडहो'. — B चित्तभिन्नी-  
 णवेसा, W 'चित्ति', N 'भित्ति'.

36<sup>b</sup> SU किंकरीहिं. — BW उडु<sup>२</sup>, ORSU  
 उडु<sup>२</sup>, N रअसमअ<sup>२</sup>, T टटु<sup>२</sup>. — P 'स-  
 हा'. — A पठरिजंति, B पंकरिज्जंति,  
 N पठरिज्जंति, T पत्थरिज्जंति, U पत्त<sup>२</sup>.  
 — A जत्ति.

36<sup>c</sup> A सेलंधीगंधहत्थ<sup>२</sup>, T सेलंधीलोहत्थांगुलो<sup>२</sup>.  
 — S 'वलण<sup>२</sup>'. — BO पट्टवादो, W पट्टसदो,

N पट्टनादो, R पट्टणादो, SU वट्टआदो,  
 T वट्टअदो. — STU पवट्टो.

36<sup>d</sup> S टंकारो, T झंकारो, U संकारो. — B  
 मंडणसुं, P मंडपेसुं, NR मंडलेसुं. O मे-  
 दिरेसुं, STU मंडणेसुं. — Mss. विल-  
 सदि. — A मधुरो, SU मुहलो, T मु-  
 हरो. — R रुट्टुट्टुं<sup>२</sup>, S रुट्टुट्टुं<sup>२</sup>.

36<sup>e</sup> O ता अम्हे. — B सज्जां, O सं. — TU  
 पविसामो.

36<sup>f</sup> ABOS इति परिक्रम्य नि<sup>२</sup>.

36<sup>g</sup> N इति प्र<sup>२</sup>. — PWSTU जवनिकान्तरं.

ततः प्रविशति राजा प्रतिहारी च<sup>१</sup>

प्रतिहारी । परिक्रामितकेन<sup>२</sup> । इदो इदो एदु महाराओ<sup>३</sup> ।

राजा । कतिचित्पदानि गत्वा तामनुसंधाय<sup>४</sup> । तहिं खु अवसरे<sup>५</sup>

ए ढूणाहि तिलन्तरं पि चलिआ सुत्था णिअसत्थली  
थोउव्वेल्लवलीतरङ्गमुअरं कण्ठो तिरिच्छि ढुओ ।

वेणीए उण आणणेन्दुभमणे लङ्गं थणालिङ्गणं

जाआ तीअ चउव्विहा तणुलआ तंसं पुलन्तीअ मं ॥ १ ॥

प्रतिहारी । स्वगतम<sup>१</sup> । कथं अज्ज वि सो ज्जेव सिरितालीपत्तसंचओ ता-  
ओ ज्जेव अक्खरपंतीओ<sup>२</sup> । ता वसन्तवसण्णेण सिढिलआमि से त-

0<sup>१</sup> C ओ ॥ ततः. — BWRSU प्रतोहारी.

0<sup>२</sup> BO omit प्रति. — PWOSt परि-  
प्रति. — C परिक्राम्य, NU omit.

0<sup>३</sup> NOR इदो once only. — BCS omit  
एदु; T एत्थ, U एत्थ.

0<sup>४</sup> BN omit राजा. — N कानिचित्पदानि.  
— BW दत्त्वा. — B तामनुसंधाय । तां  
स्वत्था, U तामनुध्याय.

0<sup>५</sup> B तहिं खलु, OR छं तस्सिं क्खु, N क्खु.

1<sup>०</sup> C अट्ठाणाहि, W थो ठाणाहिं. — B  
संतरं, C तलंतरं. — BSU वि, T  
omits. — BCPWNOR चलिदा. —  
P सथा, SU छुट्ठा, T उट्ठा.

1<sup>१</sup> B थोउन्विस्सवलतरंगमुदिरं, CT थोओवेल्लं,  
W थोउव्विल. — CPWOR मुदरं. —  
B तिरिछु, C तिरित्थ, P तिरित्थो, W

तिरित्थो, NOB तिरिछ, SU तिरिच्छि.  
T थिरिच्छि. — B ढुओ, CPNOR ढु-  
दो, W ठिदो.

1<sup>२</sup> B याणाणंदुघहणे, W भवणे, N चलणे. —  
C लभत्थणा, N लद्धत्थणलिं.

1<sup>३</sup> BCPWNOR जादा. — BN तीए, C  
तीह, W तीहं. — B ततरंगमुदरंधउवि-  
हा, N चउव्विध, R चउव्विभा, T चउ-  
त्थणविहा. — BCPWNORT लदा.  
— B तिसं, C नंसं, R तस, STU  
तिसं. — BCPWOR चलंतो, N चल-  
त्तो, SU पुलंतोए, T पुलत्थ. — B मयो,  
CPW मयि, N समं, OR मय, T मई.

1<sup>४</sup> N omits; S आ, U आत्मगतं.

1<sup>५</sup> BO कथं, STU कं. — B छेत, CP छेव,  
W छेव, N छेव, OSU छेव, R छेव,

ग्गदं आवेसं' । प्रकाशम्' । दिट्ठिं देदु महाराओ ईसीसिजरढाअमाणे  
कुसुमाअरे' ।

मूलाहिंतो परहुअवहूकणढमुहं दलन्ता  
देन्ता दीहं महरिमगुणं जप्पिए छप्पआणं ।  
संचारेन्ता विरहिसु णवं पञ्चमं राअराअं

राउम्मन्ता रडकुलघरा वासरा वित्थरन्ति ॥ २ ॥

राजा । तदनाकर्यं सानुरागम्<sup>1</sup> ।

अत्थाणीजणलोअणाण बहला लावणकल्लोलिणी  
णाणाविभमहासवासणअरी सोहग्गपालित्तिआ ।  
एत्तेन्दीवरदीहिआ मह पुणो सिङ्गारसंजीविणी  
जं जाआ अह वम्महेण धणुहे तिकखो सरो पुहिओ ॥ ३ ॥

T असो छिअ. — B ताडिस्संचत्तु, C  
ताडिस्सचउ, P सिरताडसंचउ, W सिरि-  
ताडोसंचउ, N सिरित्तालिसंचअ, OR ता-  
डिसंचओ, S सिरित्ताल°, TU °तालि°.  
— N ता. — BN छिअ, COR छिअ, P  
चेव, W च्चेव, S च्चेअ, T विअ, U वेअ.

1<sup>B</sup> B ता त्रि वसंतवस्सणोण, O °वम्हणोण. —  
B मिडिलयादमि, C सिठल°, P सि-  
त्थिल°, N सिल°, SU सिठिलेमि,  
T सिःठिलेमि. — NT omit से. — B  
तदण. STU तणअं. — B reads हिद-  
आवेज्जं and omits all that follows  
as far as सा रणणमयो iv. 19<sup>65</sup>; C  
हिययखेयं, P हिययदुक्खं, WSTU मा-  
णसं, N तणदमावेसं, OR हिअआवेसं.

1<sup>CWNORS</sup> टेउ. — C ईसोस, T ईसिस. —  
CPORU जरढा°, N जरढा°, T जरणअ°. —  
— C कुसुमायुरंमि, PWNSU °माअरंमि.

2<sup>W</sup> W परहुद°. — P °बहु°. — T °कंटमुहलंतो.

2<sup>C</sup> C दिंती, NS दंता. — CP दोहिं. — S

महरिम°. — SU जप्पिए, T जप्पये. —  
N छप्पआणं.

2<sup>C</sup> C संचरित्ता, PRS °रंता. — CW किं-  
चिरायं, NOR किंचराअं.

2<sup>d</sup> C राउम्मन्ता, P राओमन्ता. — CP °हरं,  
WO °हरा, R °हर, U °चरं. — N  
वस्सारा. — C विट्ठरंति, N वित्थरंति.

2<sup>1</sup> CP omit राजा. — COR तदाकर्यं, P  
तदेतदाक°, N तदेवाक°. — W पुनस्ता-  
मनुसंधाय सा°, S omits सा°.

3<sup>C</sup> C अठ्ठाणी°, N अत्थाणा°. — PTU ब-  
हुला. — PNU लाअण°.

3<sup>b</sup> CWOR लोलाविअ°, SU °विअमभंगि°.  
— C °णायरा. — S सोभण°. — C  
°पालट्टिया, P °पालिध्वया, W °पालिट्टिया,  
N°पारिअिआ, OR°पालंकिआ, SU°लित्तआ.

3<sup>c</sup> PS णेतं, NU णत्ते, T णेतं. — PSTU  
पुरो, N उणो. — P °संजीवणी, N सिं-  
गासंजीअणी.

3<sup>d</sup> CPWNORT जादा. — P दभ, N तह.

होन्मादमिव<sup>1</sup> । दंसणक्खणादो पहुदि कुरङ्गच्छी<sup>2</sup>

चित्ते पहुट्टइ ण खुट्टइ सा गुणेषुं

सेज्जाइ लोट्टइ विसट्टइ दिंमुहेसुं ।

बोलम्मि वट्टइ पअट्टइ कच्चबन्धे

झाणे ण तुट्टइ चिरं तरुणी तरट्टी ॥ ४ ॥

अवि अ<sup>1</sup> ।

जे तीअ तिकखचलचक्खुतिहाअदिट्टा

ते कामचन्दमहुपच्चममारणिज्जा ।

जेसुं पुणो णिवडिआ सअला वि दिट्टी

वट्टन्ति ते तिलजलञ्जलिदाणजोग्गा ॥ ५ ॥

सस्मरणमिव<sup>1</sup> । अवि अ<sup>1</sup> ।

— CWNORU मम्महेण. — STU |  
धणुण. — CWN संधिदो, POR पुं-  
खिदो.

N तट्टदि, R टोटदि, T दुट्टइ, U ति-  
ट्टइ. — OR तलुणां. — W तरुणी.

3<sup>2</sup> C दंसणक्खणादो, W 'क्खणादो कुरंगकीए,  
S सा कुं.

4<sup>1</sup> CW omit. — SU अवि अ पोणत्थणोए,  
T पणत्थणए.

4<sup>a</sup> C वट्टदि, P वहुट्टदि, W चहुट्टदि, N वि-  
लुट्टदि, O विहुट्टदि, R चिहुट्टदि. —  
CNOR खुट्टदि, P पुट्टिदि, W हुट्टदि,  
SU तुट्टइ, T दुट्टइ. — CNU गुणेषुं.

5<sup>a</sup> W तोइ, SU तोए, T तअ. — T 'नि-  
भाअदिग, U 'सिआअ.

5<sup>b</sup> O 'चंदमहुपुंचम'. — STU 'बाह्मणिज्जा.

4<sup>b</sup> P सज्जइ, NSTU सेज्जासु. — CPW  
लुट्टदि, NOR लोट्टदि. — CWNOR वि-  
सट्टदि, P विसप्पदि, R विसददि, T  
विसप्पइ. — CNORTU 'मुहेसुं.

5<sup>c</sup> The line in P twice. — C जेसं, P  
जेसुं and जेसि, W जेसिं, N जिमु. —  
C णिवडिआ, PWNOR 'दा. — P स-  
पुणो and सयला. — N च, S अ in-  
stead of वि.

4<sup>c</sup> CPWNO वट्टदि, R वट्टदि. — CPWNOR  
पअट्टदि, SU पव, T विवट्टइ.

5<sup>d</sup> C वट्टदि. — W 'दाणुं.

4<sup>d</sup> CR जाणे, S झाणेसु, U जाणेनु. — SU  
omit ण. — CWOS तुट्टदि, P तुट्टदि,

5<sup>1,2</sup> U omits. — C संस्मरं । अवि य, P  
अपि च । सस्मरणं. WN संस्म. — PO  
RST omit इव. — OR omit अवि अ.

अग्गम्मि भिङ्गसरणी णअणाण तीए  
मज्जे पुणो कढिअदुइतरङ्गमाला ।  
पच्छा अ से सरइ तंसणिरिक्खएसुं  
आअणकुण्डलिअचावहरो अणङ्गो ॥ ६ ॥

विचिन्त्य<sup>1</sup> । चिराअदि वअस्सो<sup>2</sup> ।

प्रविश्य विदूषको विचक्षणा च परिक्रामतः<sup>3</sup>

विदूषकः । अइ विअक्खणे सव्वं सच्चं एदं<sup>4</sup> ।

विचक्षणा । सव्वं सच्चदरं<sup>5</sup> ।

विदूषकः । णाहं पत्तिआमि जदो परिहाससीला खु तुमं<sup>6</sup> ।

विचक्षणा । अज्ज मा एवं भण<sup>7</sup> । अणो बक्करकालो अणो कज्जविआ-  
रकालो<sup>8</sup> ।

विदूषकः । पुरो ऽ वलोक्य<sup>9</sup> । एसो पिअवअस्सो हंसो विअ मूक्कमाणसो करी

6<sup>a</sup> U omits verse 6. — C मगम्मि. — N  
मिंग. — C गायणाय.

6<sup>b</sup> ST उणो. — C कथिदं, P गेठिदं, WO  
कठिदं, NR कठिदं, S घटिदवदुस्सरंगं,  
T घटीअ. — N तरंगं.

6<sup>c</sup> C पछा इ दे. — ST omit से. — CPW  
NOR सरदि, ST संचरइ तिसं. — C  
निरिक्खदेसुं, PWNORS देसुं, T देसु.

6<sup>d</sup> CPWN मंडलिदं, OR कुंडलिदं. —  
NOR धरो.

6<sup>1</sup> C omits, W विं विदूषकं प्रति.

6<sup>2</sup> C omits. — P विरयदि, WOR चिरअ-  
दि, N कथं विरअअदि प्यिअवअसो.

6<sup>3</sup> C विदूषकः प्रविश्य विदूषको, OR विं प्रं,  
STU ततः प्रविशति. — PSTU omit  
परि.

6<sup>4</sup> W भय, TU भवि. — NO सच्चं सच्चं,  
STU omit सच्चं. — PW add कण्ठ-

रमंजरीए महाराय (P 'जे') संनिहं (W  
'हिदा) पेसिदा (P 'या) तुमं ति (W  
omits ति).

6<sup>5</sup> N सच्चं. — CP सच्चतरं, WORSTU  
अरं.

6<sup>6</sup> C अहो वियक्खणे नाहं, P णो हं. — C  
पदिज्जामि. P पत्थिज्जामि, W पति-  
ज्जामि. N पडिक्खेमि, OR पत्तिज्जामि,  
SU पच्छेमि, T पतिअमि अदो. — W  
लीला. — N क्खु, OR सि, CSTU  
omit. — C omits तुमं; W तुवं.

6<sup>7</sup> PSTU एं मा. — W एवं, NORSTU  
एवं.

6<sup>8</sup> C चङ्गीराकालो, and omits the rest;  
PWRs वङ्गरं, N वङ्गरुत्तिकालो, O व-  
ङ्गरं, TU वङ्गकालो. — P कज्जावदारं,  
W कज्जावयारं, N कज्जकालो, SU क-  
ज्जालावं, T कज्जलाहं.

6<sup>9</sup> OR पुरतो. — WOR त्रिलोक्य.

विअ मअक्खामो मुणालदण्डो विअ घणघम्ममिल्लाणो दिणदि-  
खदीवो विअ विअलिदच्छाओ पभादपुस्सिमाचन्दो विअ पराडुर-  
परिक्खीणो चिट्ठदि<sup>10</sup> ।

उमो । परिक्ख्य<sup>11</sup> । जअदु जअदु महाराओ<sup>12</sup> ।

राजा । वअस्स कधं पुणो वि विअक्खणाए मिलिदो सि<sup>13</sup> ।

विदूषकः । अज्ज विअक्खणा मए सह संधिं कादुं आअदा<sup>14</sup> । किदसं-  
धीए ताए सह मन्तअन्तस्स एत्तिआ वेला लग्गा<sup>15</sup> ।

राजा । संधिकरणस्स किं फलं<sup>16</sup> ।

विदूषकः । एसा अहिमदजणप्पेसिदलेहहत्था जं विअक्खणा आअदा<sup>17</sup> ।

राजा । गन्धं सूचयित्वा<sup>18</sup> । केदईकुसुमगन्धो विअ<sup>19</sup> ।

6<sup>10</sup> P एस्. — T omits हंसो, P विअ. —  
CSTU मद\*, W मयजल\*. — C मुणा-  
ण\*, P मुणालिया\*, T विणालः. — W  
ख, T वि. — N \*मल्लिणो. S घम्ममि-  
लाभमाणो. — COR \*दोओ, P \*दोवउ.  
N नदिणदिओ, T \*दिओ. — S omits  
विअ. — C विअलित\*, PWNOR विअ-  
लिअ\*, SU विलुलिअ\*, T लुलिअळावो. —  
C पभाय\*, P पहाय\*, N प्पहाद\*, SU  
पहादसमअणु\*, T पभादसमअणु\*. — C  
अपंदुरपरिक्खणाओ, S परिक्खामो, TU \*प-  
रिक्खामो. — STU चिट्ठदि.

6<sup>11</sup> C तत उमे, PNOR उमे. — C परिक्का-  
मतः, PW परि उपसृत्य च.

6<sup>12</sup> O जअदु once only, R जअ once only,  
SU जेदु once only, T जेदु २.

6<sup>13</sup> C राजा । को सि instead of this sen-  
tence. — P omits राजा. — U ओ  
वअस्स. — PSU कहं, WN कहं, T

कह. — PN पुणा, S उणा, U पुरा. —  
PWNSTU omit वि. — N मीलदो.

6<sup>14</sup> CORSTU omit अज्ज. — STU omit  
सह. — N कादुकामा. — CW \*गदा.

6<sup>15</sup> OR किअ\*. — CO समं तोए, PN  
इमीए, W एदाए, R तोए समं मंतस्स. —  
C मं मम. — W एदा. — ST गगा,  
U गदा.

6<sup>16</sup> C राजा तं वक्तोति. — W \*कारणस्स,  
N \*कलाणस्स, T \*कलणस्स.

6<sup>17</sup> N omits. — CSTU भभि\*. — CW  
\*पेसिदा\*, OR \*पेसिआ\*, ST \*पेसिअ\*.  
— R omits खं वि\*. — C वियक्ख.  
Here ends fol. 2; fol. 3 is wanting;  
fol. 4 begins विओए see ii. 9<sup>c</sup>. —  
W वियक्खणागदा.

6<sup>18</sup> N omits, STU omit मं सू\*.

6<sup>19</sup> POSU केअई\*, N केअइ\*, T केअर\*. —  
N adds आअळादि, OR आआदि.

विचक्षणा । केदईदललेहो एसो मह हत्ये<sup>30</sup> ।

राजा । महसमए कथं केदईकुसुमं<sup>31</sup> ।

विचक्षणा । भेरवाणन्ददिखमन्तप्पहावेण देवीए भवणुज्जाणे केदईल-  
ट्टीए एक्को दाव पसतो दंसिदो<sup>32</sup> । तस्स दलसंपुडेहिं अज्ज हिन्दो-  
लअप्पभञ्जणीए चदुत्थीए हरवल्लहा देवी देवीए अच्चिदा<sup>33</sup> । अस्सं  
च दलसंपुडजुअलं उण कणिट्ठबहिणिआए कप्पूरमञ्जरीए पसादी-  
किदं<sup>34</sup> । ताए वि एक्केण दलसंपुडेण भअवदी गोरी जेव अच्चिदा<sup>35</sup> ।  
अस्सं च<sup>36</sup>

केअईकुसुमपत्तसंपुडं पाहुडं तुह सहीअ पेसिअं ।

एणणाहिमसिवस्ससोहिणा जं सिलोअजुअलेण लज्झिअं ॥ ७ ॥

6<sup>30</sup> P only Sanskrit. — N केअइ°, OR केद(0 °अ°)ईकुसुमदललेहो ज्जेव्व, STU केअईकुसुमलेहो. — NSTU omit एसो. — W adds चिट्ठिदि.

6<sup>31</sup> P म° व हु कहिं, WOR म° किं. N म° कुदो, STU कहं म°. — ST add वि. — PORSU केअई°, N केअइ°, T केअर°. — PW °कुसुमं, N °माई.

6<sup>32</sup> W °विस्सल्ल° instead of °द्विस्स°, STU omit. — P °तंतप्पभावेण, W °तंतप्पहायण. OR °प्पहायण. — NO देवो, R देई. — O भमणुज्जाणो. — PNOR SU केअई°, W केअइ°, T केअर°. — P को. — STU omit दाव. — P एसवो, OR पसओ. — SU दंसिओ.

6<sup>33</sup> N तस्स वि, OR ताए; PN add तीए. — PW दोहिं दल°. — N अज्जुतए, STU omit. — P हिंदोलण°, W हिंदोलयप-  
भंजणी, N °लप्पवचणीए, O हिंदोलण, R हिंदोलण, S हिंदोलोअंअट्टमाणाए. T हिंदोलअंअट्टमाणाए, U अंदोलिअमि

पअट्टमाणाए. — PWORT चउत्थीए, N चउत्थिए, SU चउह्हीए. — W °वल्लहाए. — STU omit देवो. — W देवोए देवो. — POR omit देवोए.

6<sup>34</sup> TU अ. — ORS °जुअं, SU केअईकुसुमसंपुड°, T केअरकुसुमदलसंपुट°. — PW पुण, STU omit. — N कणिट्ठआए बहिणीआए, ST °भइणीए, U °बहिणीए. — S पदसादो°. — PW °कदं.

6<sup>35</sup> PWNOR तीए, TU तए. — N omits वि-खरपयण see ii. 14<sup>b</sup>. — U omits वि. — O भवअदो, SU °वई. — OR गोरि. — P येव, W च्वेव, OR ज्जेव्व, STU omit.

7<sup>a</sup> PWR केदई°, O केदट्टो°, T केअर°. — WR °कुसुमं, ST °कुसुमसंपुडं, S adds ताए, TU तए. — P पाहुडं, OR पाहुअं तुअ. — P सहीइ, W सहीए, STU समोवे. — P जं कदं. WORSTU पेसिदं.

7<sup>b</sup> P तं, T णं. — STU सुलोअ°. — PW OR लंछिदं. T लंभिअं.

इति लेखमर्पयति<sup>1</sup>राजा । प्रसार्य वाचयति<sup>2</sup> ।

हंसिं कुङ्कुमपङ्कपिञ्जरतणुं काञ्चणं जं वञ्चिओ

तम्भन्ता किल चक्रवाअघरिणी एस त्ति मस्सन्तओ ।

एअं तं मह दुक्कअं परिणअं दुक्खाणं सिक्खावणं

एक्कत्थो वि ण जासि जेण विसअं दिट्ठित्तिहाअस्स वि ॥ ८ ॥

द्विस्त्रिंशच्चयित्वा<sup>1</sup> । एदाइं ताइं सवणरसाअणाइं अक्खराइं<sup>2</sup> ।विचक्षणा । दुदिओ उण मए पिअसहीए अवत्थाणिवेदओ कदुअ  
सिलोओ लिहिदो एत्थ<sup>3</sup> ।राजा । वाचयति<sup>4</sup> ।

सह दिअहणिसाहिं दीहरा सासदण्डा

सह मणिवलएहिं बाहधारा गलन्ति ।

तुह सुहअ विओए तीअ उच्चिचिरीए

सह अ तणुलआए दुब्बला जीविआसा ॥ ९ ॥

विचक्षणा । एत्थ ज्जेव एदाए अवत्थाए मह महल्लबहिणिआए सुल-

7<sup>1</sup> W लेखं समर्पयति.7<sup>2</sup> STU राजा महोत्थोद्वेष्ट्य वाचयति.8<sup>a</sup> P हंसो. — P 'तणुं. — PWOR वं-  
चिदो.8<sup>b</sup> SU 'भट्टा, T लम्भटा. — W 'घरणी, R  
चक्रवालघरिणि. — S एसे.8<sup>c</sup> Mss. एदं, S तं एदं. — T मम. — PW  
OR दुक्किदं, S दुक्किअं. — PORSTU8<sup>d</sup> OR विसय. — PW विट्ठो. — P 'म-  
हायस्स but below 'तिहागस्स, W 'त-8<sup>e</sup> हायस्स, OR 'तिहाआण (R 'णं), S  
'तिआभस्स, T 'भागस्स, U 'भाअस्स.8<sup>f</sup> W राजा द्विस्त्रिं वाचयता विदूषकः, O रा-

जा द्वि, STU इति द्वि' वाचयति.

8<sup>g</sup> T एताइं. — STU omit ताइं. — PW

OR मअणरसाअणक्खराइं.

8<sup>h</sup> POR दुदोओ, W दुविउ, T उदोओ. —  
SU मए उण. — P कडुय. — W सि-8<sup>i</sup> लउ, SU सुलोओ. — W लिहिदा.9<sup>a</sup> S एसह. — W दिवस्स'. — T दिहणी-  
सास', O 'दंडो, S सा.9<sup>b</sup> OS 'वलणहि, T मणोवलणयेहिं.9<sup>c</sup> ORSU सुहअ तुह. — PW विउए. —  
C तोइ, WSU तोए, T तिए. — O9<sup>d</sup> उब्बंवरौए, P उच्चिंवरौए, W उच्चिंविरोए,  
O उच्चिंविरोए corrected to उच्चिंवरौए,9<sup>e</sup> R उच्चिंवरौए, SU उत्तमिरोए, T उत्तमलोए.9<sup>f</sup> CPWORTU 'लदाए. — CPWORT  
जीविदासा.



कवणाए ओलगाविआए भविअ सिलोओ किदो तं महाराओ  
सुणादु<sup>1</sup>।

णीसासा हारलट्टीसरिसपसरणा चन्दणुचोडकारी

चण्डो देहस्स दाहो सुमरणसरणा हाससोहा मुहम्मि ।

अङ्गाणं परहुभावो दिअहससिकलाकोमलो किं च तीए

णिच्चं बाहप्पवाहा तुह सुहअ कए होन्ति कुल्लाहि तुल्ला ॥ १० ॥

राजा । निम्बस्य<sup>1</sup> । किं भणीअदि कइत्तणेण तुह जेटुबहिणिआ खु एसा<sup>1</sup> ।

विदूषकः । एसा विअकवणा महीदलसरस्सदी<sup>1</sup> । एदाए वि जेटुबहि-  
णिआ तिहुवणसरस्सदी<sup>1</sup> । ता एदाहिं समं पाडिसिद्धिं ए करिस्सं<sup>5</sup> ।

- 9<sup>1</sup> C वि० पुनराह, POR वि० विहस्य. — WOR इह. — P येय, OR ज्जेय, STU एय. — CPSTU omit एदाए. — C वल्लहबहिणीयाए, P जिटुबहिणीयाए, OR जेटुबहि, STU वसंतरबहिणीआए (T 'भइभणीए, U 'बहिणीए). — C ओलगाविआ, P ओलगाविआए, W उलगभवीया, O उल, R उगाविआए, S ओलगाविआए, T आदेसंकरणीए. — OR हुविअ. — CW सिलोओ. STU सु. — C कुदो, PWO कदो, SU कओ. — C सुणोदु. P सुणदु, W सुणोदु. — STU सु०म. — OR add पठति.
- 10<sup>1</sup> S योसासा. — C हारवल्लीसरिससरणा, W 'कट्टीसरिसपसवणा, O 'सरिस', SU हारवल्ली. — C चंदणोच्छाट, P चंदणुघोड, ORSTU चंदणुव्वेअ. — STU 'आरी.
- 10<sup>b</sup> PO चंदो. — C सुमरणसरसा, W समर, U सुमरविसरणा.
- 10<sup>c</sup> W 'भाउ. — CP दिवस. — S 'करा. — WSU 'कोमला. — W किं चि.
- 10<sup>d</sup> C निभच्चा, P निभिच्चा, T योव. — C बाहवाहा, P वाहवाहा. — R तअ. — STU सु० तुह. — CPWO कदो, ST किए. — O हिहोति. — W कुल्लाह, OR कुल्लाभ.
- 10<sup>1</sup> C निःम्बस्याह, PW निःम्बस्य.
- 10<sup>2</sup> CRT भणइ, PWOSU भणइ. — CP कवित्तणे, W सुकयत्तणेण, OR सुकइत्तणेण, T कइत्तणेणावि; SU add वि. — OR तुभ. — C 'बहिणीया, W 'विहिणीया, S 'भइणी, TU जेटु बहिणी. — COR omit खु. — CPSTU सा.
- 10<sup>3</sup> STU omit एसा. — COR महिअल, PWSTU महीअल. — Mss. here and in the following line 'सरस्सई.
- 10<sup>4</sup> S दाए, T एय एय एदाए. — CSTU omit वि; W उण. — C 'बहिणीया, PW 'बहिणी, STU 'भइणी सुलक्खणा. — CPWR तिहुअण, O तिहुअणसरस्सइ adds ति, R adds ति.
- 10<sup>5</sup> OR एआहिं, STU एदाए समं. — T पडि. — P 'सिद्धि.

किं उण पिअवअस्सस्स पुरदो मअणाअल्लअं अत्तणो उइदेहिं अ-  
क्खरेहिं णिवेदेमि<sup>१०</sup>।

विचक्षणा । पढ<sup>१</sup> । एदं सुणीअदि<sup>१</sup>।

विदूषकः ।

परं जोएहा उणहा गरलसरिसो चन्दणरसो

खअक्खारो हारो खणिपवणा देहतवणा ।

मुणाली बाणाली जलइ अ जलहा तणुलआ

वरिट्ठा जं दिट्ठा कमलवअणा सा सुणअणा ॥ ११ ॥

राजा । वअस्स तुमं पि थोएण चन्दणरसेण समालम्भणीओ सि<sup>११</sup>। ता  
कधेहि तग्गदं कं पि वुत्तन्तं<sup>११</sup>। अध अन्तेउरं णइअ देवीए किं किदं  
तिसा<sup>११</sup>।

विदूषकः । विअक्खणे किं किदं<sup>१</sup>।

10<sup>१०</sup> CPW पुण. — C वयस्सस्स, P \*वस्सस्स, WR \*वअस्स. — CSU omit पुरदो.  
— C मयणालसस्स अयत्थं, P मयणाल-  
सस्स, WOR मअणावत्थं (O \*त्थअं),  
SU म\* उइदिसिअ. — C अण्णणो. —  
CORT उच्चिदेहिं, P उच्चिदेहि, W उ-  
च्चिदेहं. — C अक्खरपंतोहिं णिवेदेहि, P  
अक्खरेहिं अवत्थं किं पि णिवेदपेमि.

10<sup>११</sup> U omits, C राजा. — PW पढइ, RS  
पठ. — P एद, ST एव्वं संपदं.

11<sup>१</sup> ST वि\* पठति, U विच\* पठति. — T  
वरं. — W omits उणहा.

11<sup>२</sup> CPW खरं खारो, ORST खद\*, U मद\*.

11<sup>३</sup> C मुलाणा. — OR जलदि. — CP व.  
— CPWORT \*लदा.

11<sup>४</sup> C गदा विट्ठिठ्ठाणं सरसममहोज्झमतणुए.  
— STU तणिट्ठा जं दिट्ठा क\* दोहण-  
अणा.

11<sup>१</sup> C राजा तमाह. — OR खं instead of  
वअस्स. — PW ता तुमं, OR तुअं. —  
ST वि. — C थ थोवेण, W थोवेण,  
TU थोयेण, S omits. — WOR \*र-  
सेण थ. — CW समालिहज्जसि, P  
\*लहिज्जसि. OR \*लहिस्ससि, S \*लंभणि-  
ज्जो सि, T समलंभणीओ सि, U \*लि-  
तो सि.

11<sup>२</sup> CW कहसु, P काधमि, O कहेहि. RSTU  
कहेहि. — C तग्गदं, O तगादे, STU  
तग्गअं. — CPWORSU किं. — STU  
वि. — C वित्तं. PW वत्तं. T उत्तं.

11<sup>३</sup> P अज्ज, SU अह, T अह अ. — CW  
अन्तेउरे. — C तोए देवीए. — CPR  
कदं, O कदे. — C सुंदरोए, SU  
तिसस.

11<sup>४</sup> PU omit. — C विदू\* विचक्षणांमाह ।  
वि\* कथहि किं. — COR कदं. —

विचक्षणा । देव मज्जिदा टिक्किदा भूसिदा तोसिदा अ' ।

राजा । कथं विअ' ।

विचक्षणा ।

घणमुवट्टिअमङ्गं कुङ्कुमरसपङ्कपिञ्जरं तिस्सा ।

राजा ।

रोसाणिअं फुडं ता कञ्चणपञ्चालिआरूवं ॥ १२ ॥

विचक्षणा ।

मरगअमञ्जीरजुअं चलणा से लम्भिआ वअंसीहिं ।

राजा ।

भमिअमहोमुहपङ्कअजुअलं ता भमरमालाहिं ॥ १३ ॥

विचक्षणा ।

राअसुअपिच्छणीलं पटंसुअजुअलअं णिअत्था सा ।

राजा ।

कअलीअ कन्दली ता दरपवणपणोल्लिअदलग्गा ॥ १४ ॥

OR add कहेहि, T adds ति देखो विचारेदि.

11<sup>c</sup> C विचक्षणा राजानमाह. — WS omit देव; OR देख, T देअ. — CPWOR मंढिदा, T मंजिदा टिक्किदा भूमिदा. — P omits तोसिदा; S दो, U दोसिदा. — C omits अ.

11<sup>d</sup> C राजा तामाह. — CP कथं. STU कहं. — P omits विअ; W वियक्खणो.

12<sup>a</sup> W omits विच. — P 'व्वट्टिद', W 'व्वट्टिद', O 'व्वदिद', R 'व्वदिद', S खणमुव्वत्तिअ', U 'व्वत्तिद'. — CSU omit 'पंक'. — S 'पंकिलंकितं', T 'पिं जले, U 'पिगिदंकिदं. — CS तिस्स.

12<sup>b</sup> C अयेति धुत्वा राजाह. — T उज्जलं किदं. — C कुडं, P फुटं, OR परं, T पृढं. — U दा. — C कञ्चणमियबालि-

यारूपं, PW कञ्चणमयबालियारूपं, OR 'मअबालिआएतंरुवं, U 'रुव्वं. — Read कञ्चणबालिआरूपं?

13<sup>a</sup> C 'युयं, T मरंगअरंजोरिहिं. — WORSTU चरणा. — PT लंभिअ. — CSTU व-अस्सीहिं, P वेयंसोहि, OR वअस्साहिं.

13<sup>b</sup> SU 'पंकज'. — C भमलमालाहिं, WOR 'मालाए.

14<sup>a</sup> C पुनर्विचक्षणा । रायसूय'. — WS 'पिंङ्क'. — P 'जयलक. — C णियङ्का, PSTU पिणङ्का, OR णिवसिआ.

14<sup>b</sup> CPWOR कअलोए, S ता राजकेलि, T कदलोए, U राअकेलि. — W कंदलया, SU कदली, T कंदलि. — SU omit ता. — CPWOR खरपवण'. — OR 'पलोल्लिअ', N begins here again ल्लोल्लिअमिअदला. — U adds हा.

विचक्षणा ।

तीए णिअच्चफलए णिवेसिआ पोम्मराअमणिकञ्ची ।

राजा ।

कच्चणसेलसिलाए ता बरिही कारिओ णट्टं ॥ १५ ॥

विचक्षणा ।

दिस्सा वलआवलीउ कारकमलपओट्टणालजुअलम्मि ।

राजा ।

ता भणह किं ए रेहइ विवरीअं मअणतोणीरं ॥ १६ ॥

विचक्षणा ।

कण्ठम्मि तीअ ठविओ छम्मासिअमोत्तिआण वरहारो ।

राजा ।

सेवइ ता पंतीहिं मुहअन्दं तारआणिअरो ॥ १७ ॥

विचक्षणा ।

उहएसुं वि सवणेसुं णिवेसिअं रअणकुण्डलजुअं से ।

राजा ।

ता वअणवम्महरहो दोहि वि चक्केहि चङ्कमिओ ॥ १८ ॥

15<sup>a</sup> C पुनर्विचक्षणा. — P ताए. — N णि-  
अंखलफ. — C \*फलहे. — N णिवेसिआ.  
— CN पम्म\*, PORSTU पंच\*, W  
पोम\*.

15<sup>b</sup> CW ब\* ता, PWN बरही, STU बहि-  
णो. — NRS गच्छं, O गच्छे.

16<sup>a</sup> C पुनर्विचक्षणा. — P दिस्सायो रयणवल-  
यावलीओ तिसा पउट्टदंडेसु. — CW व-  
लयालीओ (W \*लिउ), NOR \*आवलि-  
ओ, S \*आवरओ. T वनिआवलीओ. U  
\*लीओ. — COR \*पउट्ट\*, W \*पउठ\*.

16<sup>b</sup> C भरियं तूणारजुयलं सरेहिं ता मणयदेव-  
स्स ॥ १६ ॥ त भणह... , P ता भा-  
मियमयणासरा टिट्ठा सुतोणीरुअंजुया. ST  
ता भाविअमअणासराहिंदिअतूणारखट्ठभुआ.  
U ता भाविअमअणासरापरिअतूणारखट्ठभु-

जा. — WN भण. — W किं न हि,  
N किं शु शु. — C सोहइ, N रेहइ  
विपरीअं, O तिवरीअं. — NR \*तूणारं,  
O \*तूणारं.

17<sup>a</sup> CWNORST तीए, U ए. — W ठवि-  
दो, N ठट्ठविदा, T टाविओ. — C स-  
म्मासिय\*, W छम्मासय\*, N छम्मासिअं\*.

17<sup>b</sup> STU ता से\*. — C मुहचंदं, W \*चंदं.  
— C तारिया\*.

18<sup>a</sup> N विट्ठ. — C उभयेसुं, P उभयसु, W  
उहएस, N उहए, OR \*सु, S अह दोसुं,  
T विहवेसुं, U अवहेसुं. — CSTU  
omit वि. — N कणोसु, T सवणेसु. —  
C णिवेसिअं रयणाकुण्डलं तीए. — W \*कुं-  
डलु\*. — T \*जुअलं से.

18<sup>b</sup> W तो. — WNRU \*मम्मह\*. — CNOBS

विचक्षणा ।

जञञ्जणजणिअपसाहणाइँ तीए कआइँ खअणाइँ ।

राजा ।

ता उप्पिउ खवकुवलअसिलीमुहो पञ्चबाणास्स ॥ १९ ॥

विचक्षणा ।

कुडिलालआण माला णिडाललेहग्गसङ्गिणी रइआ ।

राजा ।

ता ससिबिच्चस्सोवरि वट्टइ मज्झाउ सारङ्गो ॥ २० ॥

विचक्षणा ।

घणसारतारणअणाइ गूढकुसुमुच्चओ चिहुभारो ।

राजा ।

ससिराहुमल्लजुज्झं ता दंसिअमेणणअणाए ॥ २१ ॥

विचक्षणा ।

इअ देवीअ जहिच्छं पसाहणेहिं पसाहिआ कुमरी ।

TU दोहिं. — N विअ, STU omit

वि. — CWNORT चङ्गेहिं. — CW

‘मिदो. N ‘मिल. T चकलीओ.

- 19<sup>a</sup> C अञ्जणपसाहणाइँ. P जञ्जणजणियपसह-  
णाइँ. N अञ्जणजणिदप्पसाहणानि, OR  
‘जणिद’, SU अच्चञ्जणजणिअपसाहणम-  
णहारिया. T अच्चञ्जणअपसाहणमणहारि-  
यो. — C जायाइँ तोए, P जायाइँ तोय,  
N जाअइँ तोए. — STU omit क’.

- 19<sup>b</sup> NOR omit ता. — C उप्पिय, P उ-  
प्पन्ति, WO उप्पयो, N उप्पन्तिआ, R  
उप्पयो, STU कुप्पइ. — C खवकुल-  
सिलीमुहमा वक्खलयसिलीमुहे, W  
खयकुवलयसिलिमुहे, NOR ‘मुहे, U ख-  
वकुलअ’.

20 U omits.

- 20<sup>a</sup> C कुंडिला’, P कुटिला’, T कुडिलाअलआ-

ण. — C णिडाल’, PW लनाइ’, T

णिललेहग्गसंगोखो.

WOR ‘लोलण’,

N ‘फलअग’. — W रइँया.

- 20<sup>b</sup> C तं. — O वइइ, ST चिट्ठइ. CO  
मज्जाउ, P वज्झाइ, N omits; S मज्झाइ,  
T मज्झहिणी. — NOR कसणसारंगो.

- 21<sup>a</sup> N omits विच’. — CORTU ‘खअणाए,  
W घणसारमंजरीए, N ‘खआणाए, S ‘ता-  
रअणा. — C फुल्लेहिं रंखिओ, P ‘सुमुच्च-  
इँउ, W रुढकुसुमुच्चउ, N ‘कुसुमुक्करो,  
OR णिगूढकुसुमोच्चओ, S गुंभिअकुसुमं-  
चिदो, TU गम्भकुसुमंचिदो. — P वि-  
उर’, O चिट्ठर’, NSTU चिउर’.

- 21<sup>b</sup> CN ‘जुज्झं, O ‘जुज्झं. SU ‘जुज्झं. — C  
विय, P व, W वं. NOR omit; T तं.  
— CPN दंसिअं ए’, W दंसिदं ए’, OR  
पदंसिअं ए’, TU दंसिद’.

- 22 T omits.

22<sup>a</sup> PS इइ. — CPNORSU देवीए, W

राजा ।

ता केलिकाणणमही विहूसिआ सुरहिलच्छीए ॥ २२ ॥

विदुषकः । देव इदं परमत्थं णिवेदीअदि ।

जिस्सा दिट्ठी सरलधवला कज्जलं तीअ जोग्गं

जा वित्थिणत्थणकलसिणी रेहए तीअ हारो ।

चक्काआरे रमणफलए को वि कच्चीमरट्टो

जिस्सा तिस्सा पुणु अ भणिमो भूसणं दूसणं च ॥ २३ ॥

राजा । पुनस्तामनुसंधाय<sup>1</sup> ।

तिवलिवलिअणाहीबाहुमूलेसु लग्गं

थणकलसणिअच्चाडच्चरेसूससन्तं ।

जलणिविडमिमीए लणहअं एहाणपोत्तं

पिसुणइ तणुलट्ठीलङ्गिमं चङ्गिमं च ॥ २४ ॥

देवीह. — C जहिरुचं. P जहिरुचिय, 23<sup>a</sup> STU 'रो. — POR 'फलहे, N जहिरु-  
W जहिरुचिय, N जहिरुचियसा, R प-  
साअणेहिं, SU पसाहणपसाहिआ. — C  
NOSU कुमारी. — SU add सा.

22<sup>b</sup> S विभूसिआ, U विभूसिदा. — C 'लछो-  
णं. S 'सुरभि', U कुसुमलच्छीए.

22<sup>c</sup> C विदुषको राजानमाह, WS विदुषणा.  
— SU omit देव. — COR एदं, U  
इमं. — C परत्थ. — P णिवेदियदि,  
WOR विदुषोअदि, N दिणविअदि,  
STU णिवेदिमि.

23<sup>a</sup> C जासा, OR जेस्सा, S जाय, U जस्सा.  
— COR सअलधवला, P सरवा, WTU  
तरल. — CW तोइ, STU तोए,

23<sup>b</sup> C कट्टिचायणकलसिणी, W विडिच, N  
वित्थिणत्थणअलसिरी, SU 'अलसिणी.  
— C सोहय, N सोअए, T रोहय. —  
CW तोइ, SU तोए, T तिए हरो.

23<sup>c</sup> STU 'रो. — POR 'फलहे, N जहिरु-  
फलय, STU 'फलओ. — W 'रमट्टो, O  
कंचोरदो.

23<sup>d</sup> CNSU जस्सा. — U तस्सा. — CPOB  
पुण, NSU उण. — CW पभणिमो, P  
पत्तणिमो, N पि भणिमो. — C छ्व, PN  
अ, SU वा.

23<sup>e</sup> C राजा कर्पूरमंजरीमनुसंधायह. — NS  
omit पुनस्.

24<sup>a</sup> N 'ललिअ, ORS 'वलअ', U 'वणअ'.  
— W 'मूलंमि.

24<sup>b</sup> C घण. — NST 'अलस'. — T 'णि-  
अंवाटुंबरे. — W 'रेसूससंभं, N 'रेसूछ-  
सत्तं, OR 'रेसूस्स', S 'संति, T ऊससंतं.

24<sup>c</sup> P 'णिगड', TU 'णिगिड'. — STU  
'ममोए. — W गणहयं, OR सणहअं, SU  
तखअं, T मोदसव्यालं. — ORSTU 'वत्थं.

24<sup>d</sup> CPWNOB पिसुणदि. — WORT 'ल-

विदूषकः । सक्त्रोधमिव<sup>1</sup> । भो मए सव्वालंकारालंकिदा वसिदा<sup>1</sup> । तुमं उण  
जलविलुत्तप्पसाहणं जेव सुमरसि<sup>1</sup> । ता किं ण सुदं देवेण<sup>1</sup> ।  
णिसग्गचङ्गस्स वि माणुसस्स सोहा समुम्मीलइ भूसणेहिं ।  
मणीण जच्चाण वि हीरणहिं विहूसणे लग्गइ का वि लच्छी ॥ २५ ॥

राजा ।

मुञ्जाण णाम हिअआइ हरन्ति हन्त  
येवच्छकम्मणगुणेण णिअन्विणीओ ।  
छेआ पुणो पअइचङ्गिमभावणिज्जा  
दक्खारसो ण महुरिज्जइ सक्कराए ॥ २६ ॥

विचक्षणा । जधा देवेण आदिदुं<sup>1</sup> ।

थोराणं थणआणं कखकलिआलङ्गीणं अच्छीणं वा

छो, U 'जट्टो'. — COR 'चंगिमं लं-  
गिमं च, P 'चंगोमत्तं लहुत्तं, N 'लंगिमं  
चंगिमं च, SU 'लंगिमं तुगिमं च, T  
'लंगिमं तुगिमं च.

24<sup>1</sup> T omits विदू. — C सक्त्रोधमाह.

24<sup>2</sup> T भो वअस्स. — STU मए सा तरट्टो.  
— C सव्वालंकिदा, P सच्चांकिदा, W  
सव्वालंकिदा, N सव्वालंकारसहिदा, OR  
सव्वाभरणांकिदा. — W वसिदा.

24<sup>3</sup> N तुभं. — CPW पुण. — C 'लुत्तसो-  
हणा, P यहाणविलुत्तपसाहणं S 'लुलिअप',  
T जललुलिअपसाणा, U 'लुलिआ'. —  
CW उजेव, P येव, NR जेव्व, O ज्जे-  
व्व. S omits; TU एव्व. — W सम-  
रिसि, N सुमरसि; P adds से.

24<sup>4</sup> T सुणिदं.

25<sup>a</sup> N रिगसणचंगंस्स हि. — Mss. 'मोलदि.

25<sup>b</sup> N मणीण सुत्ताण. — P 'एहि, W वि  
कंचयेण, N विहूसयेहिं, OR वही, STU

वि हीरणहिं. — CWSU विभूसयो, R  
विदूससे, T विदूसयो. — CN लग्गदि,  
W लब्भदि, OR सक्जदि, T लंभइ. —  
N लल्लो.

26<sup>a</sup> C राजाह, U omits राजा. — P मुठाण.  
— CPWOR 'आइ, N हिंअआइ. —  
N णिहंति, STU हरंतु.

26<sup>b</sup> C नेयत्थ. — PWN 'कप्पण'. — T  
'उयोण.

26<sup>c</sup> T ऊला. — STU उणो. — N पकिह',  
STU पकिदि'. — CU 'चंगम', — N  
'हारणिज्जा, S 'हावणिज्जा.

26<sup>d</sup> CNOR 'रिज्जदि, PW 'रज्जदि. — T  
सखरेहिं.

26<sup>1</sup> STU जह. — C निहिट्ठं, PNOR देवे-  
णादि, W दिट्ठं.

27<sup>a</sup> CW घोयाण. — Mss. 'आण. — Mss.  
'लंघीण (P 'लंघीण). — Mss. भच्छीण.  
— N च, O च R भं.

भूचन्दस्स मुहस्स कन्तिसरिआसोत्तस्स गत्तस्स अ ।

को णेवच्छकलाइ किज्जइ गुणो जं तं पि सव्वं पिअं

सुव्वन्तं सुण तत्थ कारणमिणं रुढीअ का खण्डणा ॥ २७ ॥

राजा । अवि अ सुप्पञ्जल कविञ्जल एस सिक्खावीअसि<sup>१</sup> ।

किं कज्जं कित्तिमेणं विरअणविहिणा सो णडीणं विडम्बो

तं चङ्गं जं णिअङ्गं जणमणहरणं तेण सीमन्तिणीओ ।

जस्सिं सव्वङ्गसङ्गो सअलगुणगणो सो अ संभोअलम्भो

तस्सिं णेच्छन्ति काले परमसुहअरे किं पि णेवच्छलच्छिं ॥ २८ ॥

विचक्षणा । देव इदं विस्सवीअदि<sup>१</sup> । ण केवलं देवीए णिओएण ताए

27<sup>b</sup> SU कितिं. — O 'भोत्तस्स. — CW गत्तस्स वि, S भा.

वोजसि, WOR सिक्खवी<sup>०</sup>, N सिक्खावि<sup>०</sup>, S सुसि<sup>०</sup>.

27<sup>c</sup> C शोयत्थकलादि, NORSU 'लाए, T 'ला-स. — C किज्जदि, P किज्जद, WOR कोरदि, N करिआदि, T कज्जइ. — ST वि. — O सच्च पिअं.

28<sup>a</sup> CS कत्तिमेणं. NOT 'मेण, U 'मायं. — P विरयिणं. — N चिलंबो.

28<sup>b</sup> CPW जं चंगं तं, O जं चंगं तं जं. — WNOR णिसगं. — R omits 'मण'. — CT सीमंतणीओ, W तेणीउ.

27<sup>d</sup> CN सच्चंतं, P सच्चंतं, W सुत्तच्चं, OR संजुत्तं, SU शोवच्छं, T घोचंतं. — COR पुण, NST सुण, U किल. — C तस्स. — P कारणमिद, WSTU 'णमिमं, N 'णमिमा, STU काल'. — C रुढीइ, PW रुढीइ, SU रुढीए. — C खंडला.

28<sup>c</sup> T स जस्सिं. — W सच्चंगचंगो. — C 'गणा, STU वसइ गुणगणो (T 'अणो). — CPWNOR दंभोअलंभो, T 'लंबो.

28<sup>d</sup> P नेत्थंति, S शोवच्छकाले. — C 'सुहपरं. — S का. — ST वि. — N शोपछं. — T 'लच्छी.

27<sup>i</sup> CPSTU omit राजा. — WN omit अवि अ. — CP सुप्पंजल. WOR सुप्पिञ्जल, N सुप्पजल, STU सुप्पज्ज. — C STU कइंजल, OR कपिंजल. — STU omit एस. — C तक्खवीयसे, P सिक्ख-

28<sup>i</sup> CPSTU omit विचक्षणा. — C किं चि देव, P किं च देव, W omits देव; STU अयं च देव. — C अदं परमत्थं, P इदं च. N एदं च, O एदं, R एत्थं. — C निवेद्योयदि, O विद्याविअदि.



अणुगद म्हि'। तारामेत्तीए वि सहित्तणं पत्ता कप्पूरमञ्जरीए'। तेण  
तक्कज्जसज्जा अहं पुणो ओलग्गाविआ भविस्सं'।

तिस्सा तावपरिक्खणाअ णिहिओ हत्थो थणुच्छङ्गओ  
दाहुडामरिओ सहीहि बहुसो हेलाइ कट्टिज्जइ ।

किं तेणावि इमं णिसामअ गिरं संतोसिणिं तासिणिं  
हत्थच्छत्तणिवारिएन्दुकिरणा बोलेइ सा जामिणिं ॥ २९ ॥

कज्जसेसं कविञ्जलो णिवेदइस्सदि'। तं च तथा काद्वं'।

इति परिक्रम्य निष्क्रामति'

राजा । वअस्स किं उण तं कज्जसेसं'।

28<sup>2</sup> C देवीनोएसेण, PW देवीणियमेण, OR  
देवीए वअणोण णिअमेण, S देवीए णि-  
योएण, T देवीअञ्जाए, U देवीए विओए-  
ण. — CWNOR तिस्सा, P तस्सा.

28<sup>3</sup> P तारामेलाए, W तारयमितोए, N 'मो-  
त्तिए. — P तोए वि, N उण वि, OR  
उण. TU omit वि. — C हसित्तणं, TU  
पिअसहि'. — W उवमदा. — OR  
omit कप्पूर'.

28<sup>4</sup> C omits तेण; U देण अ. — CT 'स-  
ज्जाहं. — PN पुणो वि, SU omit;  
T उण. — C ओलग्गविआ, PW उल-  
गा', S ओलंगआ. — P हविस्सं पुणो  
सुणोदु, N भविअ णिवेदइस्सं, OR भविअ  
भणिस्सं, S भणिस्सं.

29<sup>0</sup> N तःसा. — NOR दाव', STU दाह'.  
— CT 'परिक्खणाअ, P 'णाइ, O 'ण-  
स्य, R 'णत्थ. — C णिहिओ, P ति-  
हिओ, WNOBSTU णिहिओ. — C  
त्थण', SU तणु'. — CPWT 'त्थंगदो,  
NORSU 'च्छंगदो.

29<sup>b</sup> NOR डाहु', T डाउ'. — COR 'डाम-

रिदो, P 'दाहमरिदो, W 'डामरिदो, N  
'डायकिदो. — C सदोहि, POR स-  
होहिं. — C हेलाइ, P हेलाइ, NSU  
हेलाए, T हेलाअ. — C कट्टिज्जए, P  
कट्टिज्जए, WN 'दि, OR कट्टिज्जदि.

29<sup>c</sup> TU देणावि. — N णिसामअ omits  
गिरं. — CP संतोसवित्तासणि, W संतो  
सणं तासणिं, N संतोसविट्ठेसिणीं, S सं-  
तोसणं तासहं, T संतोसिणीं ता.

29<sup>d</sup> C 'वारिदिंदु', P 'वारिदंदु', WNRU  
'वारिदेदु', OT 'वारिदेदु'. — POR TU  
बोलेइ, N बोलेइ. — C जामिणिं, W  
जामिणं.

29<sup>e</sup> C अथ तक्कज्जसेसं, P अणं च का'. —  
PWOR कविंजलओ, STU कदंजलो. —  
C णिवेदइस्सदि, N णिवेदइस्सदि.

29<sup>f</sup> P omits. — N इदं च, S तं एव. —  
C देवेण कट्टिज्जं, WOR तए का', N देवेण  
तथा का', SU तह का', T तह का'.

29<sup>g</sup> C परिक्रम्य निष्क्रांता विच्छाणा, N 'क-  
मति, ST 'क्रांता.

29<sup>h</sup> CPW राजा सरभसमुपसृत्य विदूषकं प्रति

विदूषकः । अज्ज हिन्दोलअचटुत्थी<sup>6</sup> । तहिं देवीए पुरदो कप्पूरमञ्जरी  
हिन्दोलए आरोविदद्वा<sup>7</sup> । ता मरगदपुञ्जट्टिदेण देवेण कप्पूरमञ्जरी  
हिन्दोलअन्ती दट्टद्वा<sup>8</sup> । एदं तं कज्जसेसं<sup>9</sup> ।

राजा । विचिन्त्य<sup>9</sup> । ता अदिणिउणा वि छलिदा देवी<sup>10</sup> ।

विदूषकः । पाइदा जुष्मज्जारिआ कज्जिअं दुइं ति तक्केमि<sup>11</sup> ।

राजा । को अणो तुम्हाहिंतो मह कज्जसज्जो<sup>12</sup> । को अणो चन्दाहिं-  
तो समुद्वड्डणविअट्टो<sup>13</sup> ।

इति परिक्रम्य कदलीयहप्रवेशं नाटयतः<sup>14</sup>

(C प्रत्याह, P omits वि० प्रति). — 29<sup>10</sup> PSTU omit ता. — CPWNST अह\*,  
CWSU omit वयस्स; P भो वयस्स. U गह\*. — U omits वि. — SU दे-  
— CPO पुण. — U omits तं. — C छ\*. — W छलिदा सा, T चलिआ,  
तक्कज्जस सेसं. U छलिआ.

29<sup>9</sup> C भो अज्ज. — CW 'चउत्थीय, P हिं- 29<sup>11</sup> WNO omit विदू\*; R विह\*. — W  
दोलणचउत्थी, NB हिंदोलचउत्थी. O हिं-  
दोलणचउत्थी, S 'चउह्हि ति. T हिं-  
दोलचउह्हो, U हिंदोलचउह्हि ति. —  
C adds गौरी अच्चिदव्वा.

29<sup>8</sup> C तदो, P तेहि, OR तत्थ, STU omit.  
— C omits देवीय; P देवीय गौरी, W  
गौरि कटुअ देवीय, N देविय. — CPW  
NOR omit पुरदो. — P omits कप्पू.  
— P हिंदोलय, O हिंदोलअं, RU हिंदो-  
लअं, T हिंदोलिअं. — P आरोवदित्था.  
W आरोवदव्वा, N आरोहिदव्वा. T आ-  
रोपदव्वा, U आरोपिदव्वा.

29<sup>7</sup> CWNRU मरगअ\*, P मरमय\*, O मरगपुं\*,  
S मरगआ\*, T मरअज्ज\*. — P 'पुंजेट्ट-  
दिय, W 'पुंजिट्टेण क्जेय, N 'पुंजिट्टि-  
देण. — S omits देवेण. — P हिं-  
जयं, W हिंदोवालयंती, NS हिंदोलंती,  
OR हिंदोलय हिंदोलंती. — P दट्टव्.

29<sup>9</sup> OR omit, N omits राजा.

29<sup>12</sup> C राजाह, W विदूषकं प्रति instead of  
राजा. — CW वयस्स को, S को उण.  
— C तुम्हाहिता, P तुमाहिंती, OR  
'हिती, T तुम्हाहिंदो. — C अज्ज, W  
मे, TU कज्जसज्जो (T 'सेवो) अज्जायं.  
29<sup>13</sup> OR जदो को. — ST चंदाहिंदो, U  
चंदादो. — C 'वट्टणे तिण्हको, P 'वट्ट-  
णतचिदो, W 'वट्टणतणिट्टो, N 'वट्टणे  
दिट्टो, O 'वट्टणणिट्टो but ण is in  
the margin corrected to णेदि; R  
'वट्टणणिट्टो, T 'वट्टणविअट्टो.

29<sup>14</sup> C परिक्रम्य कदलीनां यहप्रवेशं. — N प्र-  
वेशे. — WT नाटयति.

विदूषकः । इअं उचुङ्गा फलिहमणिवेदिआ<sup>15</sup> । ता इध उवविसदु व-  
अस्सो<sup>16</sup> ।

राजा तथा करोति<sup>17</sup>

विदूषकः । हस्तमुदय्य<sup>18</sup> । भो दीसदु पुस्सिमाचन्दो<sup>19</sup> ।

राजा । विलोक्क<sup>20</sup> । अहो दोलाहिरूढाए मह वल्लहाए वअणं पुस्सिमा-  
चन्दो त्ति णिहिसदि<sup>21</sup> । सम्यगवलोक्य<sup>22</sup> ।

विच्छाअन्तो णअरमणीमण्डलस्साणणाइं  
विच्छीलन्तो गअणकुहरं कन्तिजोएहाजलेण ।

पेच्छन्तीणं हिअअणिहिअं णिहलन्तो अ दप्पं  
दोलालीलासरलतरलो दीसए से मुहेन्दू ॥ ३० ॥

अवि अ<sup>1</sup> ।

29<sup>1</sup> P जोगा इयसुत्तंग. ORT omit इअं. —  
W अच्चुत्तमा, N उत्तंग, OR जुग्गा अ-  
च्चुत्तंग, ST तुंग, U omits. — C फ-  
लिकमणिवेदिका. P फलिह°, NTU फलि-  
अ°, O फडिअ° in the margin cor-  
rected to फलिह°, S °फलअ. — U  
°वेदो.

29<sup>16</sup> STU omit ता. — CPWNOR इह,  
STU रत्थ. — CP महाराओ, NOR  
पिअवअस्सो.

29<sup>17</sup> STU तथा कुरुतः.

29<sup>18</sup> T हस्तमुद्दिश्य. — C adds वक्ति.

29<sup>19</sup> C भो वयस्स, S भो भो, T रसो. —  
CN दोसदि, STU दोसद. — CW  
°इंदो, PNOR °अंदो.

29<sup>20</sup> C वि° स्वगतं चिंतयति, PW वि° स्वगतं.

29<sup>21</sup> CW अह, P अज्ज, NO अय, R आए,  
S तोए. — CPT दोलाधि°, WNOR

दोलाह°, SU दोलाहिरूढाए कपूरमंजरीए,  
T मह कपूरमंजरीए. — C °इंदु, P  
°चंदं, W °इंद, N °अंदो. — P ति, N  
omits. — C निहिसोयदि, N णिदि-  
स्सादि, S णिवेदोअदि, T णिहिसति,  
U णिहोसद.

29<sup>22</sup> C समस्तमवलोक्य प्रकाशं वक्ति, PNO  
समंतादवलोक्य. — P adds प्रकाशं.

30<sup>a</sup> U विच्छाणंतो. — W नयणारमणीमंडलसा°,  
O °रमणि°, R omits णअर°—अ  
दप्पं.

30<sup>b</sup> C विच्छालंतो, P वित्थोलंतो, W विच्छा-  
लंतो, N पच्छालंतो, U विच्छेलंतो. —  
T °कुहलं. — P °जलेणं, N °उलेण.

30<sup>c</sup> P पित्थतीणं, STU पेच्छंताणं. — Mss.  
°णिहिदं. — T णिहलं कअदप्पं.

30<sup>d</sup> SU डोला°. — U °सरस°. — S °तर-  
ला. — W दोसदे. — P ण स.

उच्चेहिं चामरेहिं धवलधअवडाडच्चरिल्लावलीहिं

घण्टाहिं विन्दुरिल्लासुरतरुणिविमाण्णुसारं लहन्ती ।

पाआरं लङ्घअन्ती कुण्ड रअवसा उस्समन्ती णमन्ती

एन्ती जन्ती अ दोला जणमणहरणं बुडुणुबुडुणेहिं ॥ ३१ ॥

अवि अ' ।

रणन्तमणिणेउरं झणझणन्तहारच्छडं

कणक्कणिअकिङ्किणीमुहलमेहलाडच्चरं ।

विलोलवलआवलीजणिअमञ्जुसिञ्जारवं

ण कस्स मणमोहणं ससिमुहीअ हिन्दोलणं ॥ ३२ ॥

विदूषकः । भो सुत्तआरो तुमं' । अहं उण वित्तिआरो भविअ वित्थरेण वस्सेमि' ।

31<sup>a</sup> P गोपुरेहिं, W गोउरेहिं instead of चामरेहिं. — WO धुअधवलवडा°, R कअधवलवडा°, S °धअपहा°, T °पटा°, U °पडा°. — C °डबरोल्लासलीहिं, SU °डबरिल्लं चलेहिं, T °डवरच्चंचलेहिं.

31<sup>b</sup> C घट्टरिल्ला°, PW विदुरिल्ला°, N बिंदुरिल्ला°, ST वित्थरिल्ला°, U पत्थरिल्ला°. — C °णाणुहारं, P °णाणुरूवं, N °णाणुआरे, OR °णाणुरूअं. — N वहतो.

31<sup>c</sup> CPWOR कुणदि, N °दो. — COR °वसादुख°. — T omits णमन्ती.

31<sup>d</sup> CP तोए दोला सलीलं (C °ला). W जंतो दोला सलीलं, OR रंतो दोला सलीलं, ST अंतो. — SU डोला. — P जणयामण°. — S °हरणा°. — C घट्टणव्वट्टणेहिं, P कडुणुक्कुणोहिं, W बुडुणुबुडुणेहिं, N बुडुणुबुडुणेहिं, OR कसणुक्कंसणेहिं, S बडु°, T बुडुणुउडुणेहिं. U पुडु°.

32<sup>a</sup> N °णेपरं. — C रणज्जणंतहारच्छटं, P र-

णज्जणंतहारत्थणं, R झणंत°. — N °छटं, T °ज्जटं.

32<sup>b</sup> C झणझणिरं, P रणज्जणिरं, W कणक्कणिदं, N क्कणक्कणितं, O झणझणिदं, R झकलक्कणिदं, SU झणंझणिदं, T झणज्जणिदं. — C °मुहलमेहडा°, WO RU °मृहरं, N °महरं.

32<sup>c</sup> U विलोलमणिआवली°. — C °वणिदं, PWNOR °जणिदं.

32<sup>d</sup> STU ण कस्स खु मणोहरं. — CP °मुहोड, WSTU °मुहोय. — P हिंडो°.

32<sup>e</sup> C विदु' । राजानमाह. — STU भो वअस्स. — P °कारो, T °अरो. — W तुवं.

32<sup>f</sup> P अम्ह. — CU पुण, P पुख. — P °कारो, N वित्थरआरो, S पत्ति°, T उत्ति°, U वत्ति°. — C विट्ठारिय, PS वित्थारिअ, N वित्थारइःसं, TU omit. — P ववमि, N omits, STU वववस्सं.

उवरिट्टिअथणपञ्चारचम्पिअं चलणपङ्कआण जुअं ।  
 हक्कारइ व मअणं रणनमणियोउररवेण ॥ ३३ ॥  
 हिन्दोलणलीलाइअमुहलं रहचक्कचक्कलं रमणं ।  
 किलकिलइ व सहरिसं मणिकञ्चीकिङ्किणिरवेण ॥ ३४ ॥  
 तारन्दोलणहेलासरनसरिअच्छलेण से हारो ।  
 विक्खरइ व कुसुमाउहणरवइणो कित्तिवल्लीओ ॥ ३५ ॥  
 संमुहपवणपणोल्लिअवरिल्लदरदाविआइँ अङ्गाइँ ।  
 हक्कारिऊण मअणं पासम्मि णिवेसअन्ति व ॥ ३६ ॥

33<sup>a</sup> C राजाह, W राजा. — C 'ट्टिट्ठत्थणा-  
 भारच्चपियं, P 'वंपियं, N 'त्थणाप्पभारंपी-  
 दिअं, R 'रविअं, S 'यणाहारणमंतमज्झाय,  
 T 'यणभाराणमंतमज्झाय, U 'यणहारो-  
 णमंतमज्झाय. — P चलणं, N चरणं,  
 OR 'पंकजजुअं से, STU चरणकमलजुअं.

33<sup>b</sup> CW चिट्ठकः. — CPO पुक्कारइ, W पुक्का-  
 रय, N हक्कारइ, R फक्कारइ, S हक्कारिइ. T  
 हक्कारिच्छइ, U हंकारेइ. — T विअ, U  
 व. — N रत्तमणि. — P 'णोउरमि-  
 सेणं, O 'मिसेण, R 'णिसेण. STU 'यो-  
 उरारावं.

34<sup>a</sup> CW राजा, N अणं च, S अणं च वअंस,  
 T अवणं च, U अणं च before the  
 verse. — C हिंदोलणलोललालंपडं, P  
 अंडोलणलीलचलणालंपडं, WOR हिंदोलण-  
 लीलाललणालंपडं, N हिंदोलणलीलारंभल-  
 पंडं, S 'लीलाय मुहलं, U 'मुहरं. — C  
 चक्कवटुलं. PWOR चक्कचक्कलं, N चक्कारं,  
 T 'चक्कसरिसं, U 'चक्कचलं.

34<sup>b</sup> C चिट्ठं कलकलइ, W 'किलिइ, S किलि-  
 किलिइ, U 'लण. — P त्य, S प. —  
 S सरिसं corrected to सरिसरिसं. —

P 'रावणं, W कंचमणि, N मणिकंच-  
 णकिंकिणी, O कंचोमणि, S कलकंचो,  
 T चलकचो.

35<sup>a</sup> CW राजा, T अवि अ before the verse.  
 — NORT दोलंदोलण. — P 'त्यलेण,  
 W 'पसरियसरियाणिहेण, N 'सरिआछलेण,  
 S 'वसरंतसणच्छलेण, T 'पसरतसरळलेण,  
 U 'वसरंतसरच्छलेण. — C द्वारा, WOR  
 हारो से.

35<sup>b</sup> CW चिट्ठकः. — P विक्क्रेइ, W वि-  
 क्खरइ, N विक्किइ, OR विक्किइ, S  
 विकीरइ, TU विकरइ. — CNORT छ,  
 S अह, U विअ. — P कुसुमाओइं,  
 W कुसुमाउटं, N कुसुमाजुइं, T उमु-  
 माउहं. — U 'वरवइणो. — P कि-  
 त्तियवल्लीओ, OR कित्तिवोआइँ.

36<sup>a</sup> C राजा. — W सम्मुपवयं. — N 'प-  
 लल्लिअ, U 'पवणोल्लोलिअ. — C 'व-  
 रिल्लदरिसावियाइं, SU 'दलदंसिआइ (U  
 'दाइ), T 'वरिवल्लदरदाविआइ. — SU  
 अंगाइ.

36<sup>b</sup> CW चिट्ठकः. — C हक्कारिइय, W ह-  
 क्कारिउ छ, N हक्कारिणुय, T अक्कारिअ

ताडङ्गजुअं गण्डेसु बहलघुसिणेषु घडणलीलाहिं ।  
 देइ व दोलन्दोलणरेहाओ गणणकोडुण ॥ ३७ ॥  
 णअणाइ पसइसरिसाइ झत्ति फुल्लाइ कोउहल्लेण ।  
 अप्पेन्ति व कुवलअदलसिलीमुहे पञ्चबाणस्स ॥ ३८ ॥  
 दोलारअविच्छेओ कहं पि मा होहिइ त्ति पडइ व ।  
 पुट्टीअ वेणिदण्डो वम्महचम्मट्टिआअन्तो ॥ ३९ ॥  
 इअ एआइ विलासुज्जलाइँ दोलापवञ्चचरिआइं ।  
 कस्स ण लिहइ व चित्ते णिउणो कन्दप्पचित्तअरो ॥ ४० ॥

उण. — STU पासेसु. — W णिवेसि- 39<sup>a</sup> CW राजा. — SU होला. — P वि-  
 यन्ति, U णिवेसिअन्तोय.

37<sup>a</sup> C ततो राजा, W राजा. — STU ता-  
 ढंग. — TU 'जुअलं. — T गंडसु. —  
 CPS बहल. — CSTU 'घुसुणेषु. N  
 'घुसुणलीलाहि.

37<sup>b</sup> C विट्ठ. । दिह, NT देई. — CNORT  
 छ. — SU होलं. — C 'लेहाउ, T  
 'लेहा, U 'लेहाओ. — CN गणण, W  
 गणण, STU गणण. — C 'कुट्टेण, PN  
 'कोट्टेण, O 'कोट्टेण, R 'को-य, ST  
 'कोडम्मि, U 'कुट्टम्मि.

38<sup>a</sup> CW राजा. — PWNOR णअणाइ. —  
 C पसरिसरिकाइ, PWNOR 'साइ, N प-  
 साइ, SU पसरि, T 'भरिच्छाइ. — P  
 omits झत्ति. — CPWNOR फुल्लाइ, T  
 फुला. — C कोदुहिल्लेण, WOR कोदु.

38<sup>b</sup> CW विट्टपकः. — CP उप्पन्ति, W अ-  
 प्पन्ति, N उप्पन्ति, STU उप्पन्ति. —  
 CPWNOR छ, ST विअ, U पिअ. —  
 C कुलदल, PW 'मिलिंसुहे, N 'सुहं,  
 STU कुवलअसिलोमुहाणं अणंगस्स.

39<sup>a</sup> CW राजा. — SU होला. — P वि-  
 त्येउ, N 'रसविच्छेओ. — CPN कट्ठिं,  
 R कट्ठ. — ORT वि. — CPNOR  
 होउ, W होहइ, S होदु, TU होइ. —  
 C झत्ति, P इति, NORS इति. — C  
 पयडइ, N पदइ, T पहरइ, U पवइ.

39<sup>b</sup> CW विट्टपकः. — C पुट्ठोइ, P पिट्ठाए,  
 W पिट्ठिमि. N पुट्ठोअ, OR पुट्ठिमि, SU  
 पुट्ठोए, T पुट्ठे वेणी. — NO मम्मह,  
 R मम्मट्ठिआअन्तो, N 'चम्मेट्ठि, T 'च-  
 म्मलटि, U 'चमंटि.

40<sup>a</sup> CW राजा. — N omits इअ; S इइ.  
 — C वाइ, P ग्या, W एसाइ, N ए-  
 आइ, S एभाए, TU एदाए. — O वि-  
 लासो. — C 'लाइ, STU 'लाइ.  
 SU होला. N 'प्यंच, OR 'प्यंच,  
 T 'पंच. STU 'चरिदाइ.

40<sup>b</sup> CW विट्टपकः. — STU कस्स खु ण, U  
 कस्स वा खु ण. — CPN लिहेइ. —  
 CPNSTU omit व; R छ. — W  
 णिउण. — T कंदपचित्तारो.

राजा । सविषादम्<sup>1</sup> । कथं ओदिखा कप्पूरमञ्जरी रिता दोला रितां मञ्ज  
चित्तं रिताइं दंसणसुअजणणअणाइं<sup>2</sup> ।

विदूषकः । ता विज्जुल्लहाइदं खणदिट्ठणट्ठाए ताए<sup>3</sup> ।

राजा । मा एवं भण<sup>4</sup> । हरिअन्दपुरी विअ दिट्ठा पणट्ठा अ<sup>5</sup> । स्मतिनाटितकेन<sup>6</sup> ।

मञ्जिटी ओट्टुमुहा णवघडणसुवसुज्जला अङ्गलट्टी

दिट्ठी बालेन्दुलेहाधवलमजइणी कुन्तला कज्जलाहा ।

इत्थं वखाण रेहा विहरइ हरिणीचञ्चलच्छीअ एसा

कन्दप्पो जीअ दप्पी जुअजणजअणे पुसलकखो विभाइ॥४१॥

40<sup>3</sup> CPWSU omit कथं; T कहि. — CP  
ORT अवइखा, W अवयणा, N अव-  
तिणा, S ओइखा अ, U ओइखा. —  
After कप्प P adds दोलाहिंतो, W  
adds दोलाउ. — SU डोला. — W  
रितं च, OR रितं अ. — C मउ, O  
मज्ज. — SU रिताइ. — C दंसयसयज-  
णस नयणाइं, P दंसणुच्छुयं, WN दंस-  
णुसुअं, OR दंसणसुआइं मञ्ज (O म-  
ज्ज) णअणाइं (O इ), SU णअणाइ,  
T दंसणसुअं.

40<sup>3</sup> P omits विदू. — ORU omit ता. —  
C विज्जुल्लेहाइयं, P विज्जुलेहि व्व इयं.  
W विज्जुलेहा इव, N विज्जुलेहाविवअ,  
OR विज्जुल्लेह व्व इअं. — P खणुदि-  
ट्ठविहा, W णट्ठा, N कखणं दिट्ठा णट्ठा  
अ, OR खणदिट्ठा तक्खणे णट्ठा, T ख-  
णदिट्ठाए. — CT तोए, PWNOR omit;  
SU एदीए.

40<sup>4</sup> P वयस मा. — NORSTU एव्वं.

40<sup>5</sup> P वयस हरिचंदउरी, W हरयंदपुव्वरि,  
OR पुंरि, SU उरि, T पुरइ. —

WORSTU व्व. — C दिट्ठा ण पुण  
णट्ठा य, SU खणदिट्ठा पणट्ठा अ.

40<sup>6</sup> C स्म भूयो प्याह राजा.

41<sup>a</sup> N मंजिटा. — P °घडय°, W °घडिय°. —  
SU अंगअट्टी, T °जट्टी.

41<sup>b</sup> WOR वालिडु°. — N °लेहालवलम°. —  
W °जयणा, NSTU °जणणा, OR  
°जिणणा. — N क्तला, TU कंदला. —  
CPW °लाभा.

41<sup>c</sup> OR इव्वं. — N वखाणं. — C विहरइं,  
W वियरइ. — N °हरिणा°. — CP  
°लच्छोइ, W °लत्थोइ, STU °लच्छोए.  
— C जोए, S तोए, U एसो.

41<sup>d</sup> CW जोइ, P जोय, N दोह, ORTU  
जाद, S जाअ. — CPNORSTU दप्पो.  
— C जइजणजइयो, P जयिजणजणयो,  
W जगजण°, N जणमणदसणे, OR जु-  
अजणजिणयो, STU तिहुवणविजई (T  
णिहुअण°, U तिभु°). — C फुल्ललक्खो,  
W वद्धलक्खु, N बद्ध°, OR °लक्खु. —  
C विहादि, P विठादि, W दुयदि, N °दि,  
OR व्व ठाइ, S इहाइ, U विहाइ.

चिद्वृषकः । एदं तं मरगदपुञ्जं<sup>1</sup> । इध उवविसिअ पिअवअस्सो पडिवा-  
लेदु तं<sup>2</sup> । संझा वि संणिहिदा वट्टदि<sup>3</sup> ।

तथा कुरुतः

राजा । अदिसिसिरा वि जामिणी अदिसंताविणिं गिम्हमज्झएहवेलं  
अणुहरदि<sup>4</sup> ।

चिद्वृषकः । ता लच्छीसहअरो खणं चिट्ठु देवो जाव अहं सिसिरो-  
वआस्सामग्गिं संपादेमि<sup>5</sup> । इति नाट्येन निष्क्रम्य पुरो ऽ वलोक्य<sup>6</sup> । किं उण ए-  
सा विअक्खणा इदो णिअडिआ आअच्छदि<sup>7</sup> ।

राजा । संणिहिदो संकेदकालो कधिदो सहीहिं<sup>8</sup> । स्मृत्या मदनाकृतमभिनीय<sup>10</sup> ।

41<sup>1</sup> P एयं. — SU omit तं. — CPWNO | 41<sup>6</sup> C ताव. — T °सहसरो. — P एगउ  
RSU मरगअ°.

41<sup>2</sup> CPN ता इह, WORTU इह, S जह.  
— P उपविसिय पि प्रियवि°, S उवसिअ  
वअस्सो; T omits पिअ°; U वअस्सो. —  
N °वाडेद, S °वालेउ, U °पालेदु. — CU 41<sup>7</sup> C परिःक्रम्य, P परि° निःक्रम्य, WOR प-  
रिक्रम्य. — C विलोक्य वक्ति चिद्वृषकः,  
W विलोक्य, SU निष्क्रम्यावलोक्य, T प-  
रिक्रम्यावलोक्य; PNWS add च.

41<sup>3</sup> W °हिदा ज्जेव, SU °हिदा एव्व. —  
STU वट्टद.

41<sup>4</sup> C ततो राजा तथा कुरुते, P तथा कुरुते 41<sup>8</sup> CPNOR पुण. — STU omit गमा. —  
राजा, W तथा कुरुते, N उभो तथा कु°. STU इदो एव्व. — CP नियडो, N

41<sup>5</sup> CPN omit राजा; W राजा स्मरणमभि-  
नीय. — C अयिसिसिर, PSU अइसि-  
सिरा, W अइसिसि, NOR अइसिसिरं,  
T सिसिरा. — WNOR पि. — CP 41<sup>9</sup> P संणिट्ठिदो यं, N °हिदो अ. — CPW  
OR संकेअ°, N संझाकालो अ. — CPN

हिमार्णी, W हिमाणिं, NOR जामिणिं,  
T जामणि. — C संताविणीं, P संता-  
विणीमणु°, WNOR संतावदाइणिं (OR  
संदाव°), S अइसंतापिणी, TU अइसंदा-  
विणी. — CPWNOR omit गिम्ह°;  
S °मज्झय°. — C अणुहहामि, PWOR

अणुहवामि, N अणुभवामि, SU °हरइ, 41<sup>10</sup> C omits स्म°; P तां स्म°. — C मदना-  
तद्रतमभिनीय कप्पूरमजरास्थरूपमाश्रत्याह

T °हर.



किसलअकरचलणा वि हु कुवलअणअणा मिअङ्कवअणा वि।

अहह एवचम्पअङ्गी तह वि हु तावेइ अच्छरिअं ॥ ४२ ॥

विदूषकः । सम्यगवलोक्य<sup>1</sup> । अहो विअक्खणा सिसिरोवआरसामग्गीसहिदा आअदा<sup>2</sup> ।

ततः प्रविशति यद्गोतशिशिरोपचारसामग्रीं विचक्षणा<sup>3</sup>

विचक्षणा । परिक्रम्य<sup>4</sup> । अहो पिअसहीए विरहदाहज्जरो<sup>5</sup> ।

विदूषकः । उपसृत्य<sup>6</sup> । भोदि किं एदं<sup>7</sup> ।

विचक्षणा । सिसिरोवआरसामग्गी<sup>8</sup> ।

विदूषकः । कस्स किदे<sup>9</sup> ।

विचक्षणा । पिअसहीए किदे<sup>10</sup> ।

विदूषकः । ता मह वि अङ्गं देहि<sup>11</sup> ।

विचक्षणा । किं णिमित्तं<sup>12</sup> ।

विदूषकः । महाराअस्स किदे<sup>13</sup> ।

राजा, PN मदनाकृतिमभिनीय. — T adds भवि णाम तद्वा दृ वे.

42<sup>a</sup> U °भर°. — Mss. °चरणा. — T omits वि. — NT omit हु; SU भ. — N कुवलयाअणा. — C °मियंकवणा. — S च. TU भ.

42<sup>b</sup> STU omit अहह. — STU अहियावचंप-अभंगी (U अभि° S °भंगं). — T तभ. — T omits वि. — CP य, N क्व, STU omit. — SU तवेइ ति, T तवेइ ति. — ORTU अच्छरिअं, S अच्छरं.

42<sup>1</sup> C विलोक्य, P सम्यगवलोक्याय, WOR सम्यगवलोक्य.

42<sup>3</sup> C कधं, P अयि, NOR अय, SU omit. — NSU विअ° वि. — S °रोअआर°. — W °सामगि°, OR omit °सामगि°. — P °सहिदहत्था, OR °गहिदहत्था. —

CW omit आभदा; PN विअ, T भ-भदा.

42<sup>3</sup> C विच° शिशिरोपचारयुक्ता, PN शिशिरो-पचारसामग्रीसहिता, S शिशिरोपचारसामग्री-करा, TU यथोद्दिष्टा. — OU add च.

42<sup>4</sup> C परिक्रम्याह विचक्षणा, NOR omit वि-चक्षणा.

42<sup>5</sup> P °सही. — C महंतो दाह°, P महंतो वि°, N महंतो क्व वि°. — ORS °दाह°, T विरहज्जरो.

42<sup>6</sup> C adds तामाह.

42<sup>7</sup> P भो, W भादी, OR विअक्खणे, STU भो विअक्खणे. — N किमिदं.

42<sup>9, 10, 13</sup> CPWNOR कदे. — U omits 42<sup>10</sup>.

42<sup>11</sup> P महं, W मन्हुं, OR मम. — CPW पि. — P भट्टं, S भट्टं. T हत्थे दिदि.

42<sup>12</sup> C कस्स कदे.

विचक्षणा । किं उण कारणं<sup>14</sup> ।

विदूषकः । कप्पूरमञ्जरीए वि किं<sup>15</sup> ।

विचक्षणा । किं ण जाणासि महाराअस्स दंसणं<sup>16</sup> ।

विदूषकः । तुमं पि किं ण जाणासि महाराअस्स कप्पूरमञ्जरीए दंसणं<sup>17</sup> ।

इत्युभो हसतः<sup>18</sup>

विचक्षणा । ता कहिं महाराओ<sup>19</sup> ।

विदूषकः । तुह वअणेण मरगदपुञ्जे<sup>20</sup> ।

विचक्षणा । ता महाराएण सह मरगदपुञ्जदुवारे चिट्ठ जेण उहअदंसणे जादे सिसिरोवआरसामग्गीए जलञ्जली दिज्जदि<sup>21</sup> ।

विदूषकः । तां परिख्ख<sup>22</sup> । तहिं गच्छ जदो णाअच्छसि<sup>23</sup> । इति विपति<sup>24</sup> । तां प्रति<sup>25</sup> । ता कीस दुवारूहेसे भविदव्वं<sup>26</sup> ।

42<sup>14</sup> C omits उण; PWNOR पुण. — NST 42<sup>21</sup> W \*रायण. — U omits सह — Mss. कालण. — POR add तस्स.

42<sup>15</sup> P \*ञ्जरी. — CN omit वि. — S किं कप्पू\*, TU किं उण कप्पू\*. — N adds कलणं.

42<sup>16</sup> T तुमं कि. — W याणसि. N आणासि, T भणासि कप्पूरमंजरी महाराअस्स. — C दंसणं तोए, T दंसणं ति.

42<sup>17</sup> W उ तुवं, O तुवं. — OR वि. STU omit. — C न जानासि किं, TU किं उण य. — W जाणसि, NSU आणासि. — T महाराअ, U कप्पू\* महा\*. — O दंसणे. — C adds कारणं.

42<sup>18</sup> CPWN इत्युभे. — P परस्परं ह\*, N हहसेति ह\*.

42<sup>20</sup> SU तुज्ज. — Mss. मरगअ\*. — C \*पुजे — PWOR add चिट्ठदि.

मरगअ\*. — C \*दुवारदेसे, P \*दुवारोहेसे, W \*दुआरे. N \*दुआरोदेसे. T \*दुवारं. — C चिट्ठवव्वं, N चिट्ठ इणं. — T अं. — CPT उभअ\*, O उअ\*, SU उभआणं दं\*. — T तिलजलंजली. — P दि, STU दिज्जदि.

42<sup>22</sup> C तामालिंघोपसत्थाह, P तामुपसत्थ शि-  
शिरोपचारसामगोमाढाय, WOR तामुपस-  
त्थ, N तामहत्थ.

42<sup>23</sup> CP जहिं पुण, NSTU जहिं. — CP नागळसि, W गागळदि, STU गागळ  
चिट्ठ. — OR add हे सिसिरोवआर-  
सामगि.

42<sup>24, 26</sup> CU omit. — P विदू\* तां प्रति.

42<sup>26</sup> N किस. STU केण. — CP दुवारदेसे,  
N दुआरदेसे, S दुवारूहेसेण, T दुवारो-

विचक्षणा । देवीए आदेसेण<sup>27</sup> ।

विदूषकः । कीदिसो आदेसो<sup>28</sup> ।

विचक्षणा । तहिं देवीए बालतरुणो तिस्सि आरोविदा<sup>29</sup> ।

विदूषकः । के के<sup>30</sup> ।

विचक्षणा । कुरवअतिलअअसोआ<sup>31</sup> ।

विदूषकः । ता किं तेहिं<sup>32</sup> ।

विचक्षणा । भणिदा सा देवीए जधा<sup>33</sup> ।

कुरवअतिलअअसोआ आलिङ्गणदंसणग्गचलणहआ ।

विअसन्ति कामिणीणं ता ताणं देहि दोहलअं ॥ ४३ ॥

एणिहं तं संपादइस्सदि<sup>1</sup> ।

विदूषकः । ता मरगदपूञ्जादो पिअवअस्सं आणिअ तमालविडवन्त-

हेसेण, U दुवारदेसेण. — CP भोंदछं, 42<sup>33</sup> NO omit. P भणिया. — T देवीए  
N होछं, SU omit. कपूरमंजरी. — WR omit जधा; SU

42<sup>27</sup> N omits. — OR add कपूरमंजरी आ-  
गमिस्सदि (R आअस्सदि).

जह, T जहा.

42<sup>28</sup> N omits. — CPW किं तोए, OR किं  
ति तोए, SU कीरिसो, T किरिसो.

43<sup>a</sup> N विचक्षणा before the verse. — O  
omits 43. — CPW कुर. — C ल-  
यआसोया, R तिलअसोआ, STU तिल-  
नआसोआ. — N सिंगणदंसणचलणह-  
णसहा, RT दंसणचलण. — STU  
हदा.

42<sup>29</sup> N omits तहिं. — C बालतरु, PSU  
तरु, W बालतरु, N बालतरुआ, T  
बालतरुओ, U बाल. — C तिस्सि, N  
तोयाओ, U तिस्सो. — T आरोचिदा, U  
पिदा.

43<sup>b</sup> C वियासंति. — CWN सुंदरीणं. —  
W omits ता. — C दोहयलं. — 43  
is not reckoned as verse in C.

42<sup>30</sup> NOR को को, ST ते के, U दे के.

42<sup>31</sup> N omits. — P कुरवय. W कुर. —  
C लयआसोया, STU लआसोआ.

43<sup>1</sup> P Sanskrit only. — O omits एणिहं.  
— C सा तं, T omits तं. — CPW  
OR संपाड, S संपादइस्सदि. — N  
adds ति.

42<sup>32</sup> N omits. — T ता किं. — S देहिं,  
T ते.

रिदं ठाविअ एदं पच्चक्खं करिस्सं<sup>2</sup>। तथा नाटयति<sup>3</sup>। राजानं प्रति<sup>4</sup>। भो भो  
उट्ठिअ पेक्ख णिअहिअअसमुद्दचन्दलेहं<sup>5</sup>

राजा तथा करोति<sup>6</sup>

ततः प्रविशति विशेषभूषिता कपरमञ्जरी

कर्पूरमञ्जरी। कहिं उण विअक्खणा<sup>8</sup>।

विचक्षणा। तामनुसृत्य<sup>9</sup>। सहि करीअदु देवीए समादिट्ठं<sup>10</sup>।

राजा। वअस्स किं उण तं<sup>11</sup>।

विदूषकः। तमालविडवन्नरिदो जाण<sup>12</sup>।

विचक्षणा। एसो कुरवअतरू<sup>13</sup>।

कर्पूरमञ्जरी तमालिङ्गति<sup>14</sup>

43<sup>2</sup> CPWNORSU मरगअ°. — S °पुंजाहिं- 43<sup>9</sup> C तामनुसृत्याह, PWOR तामुपसृत्य.

दो, T °पुंजिआहिंदो, U °पुंजाहितो. —

C °वयस्सो. — N आणोअ. — C °वि-

डवंतरट्ठिदं, P °वंतरट्ठिदो, N °विलवंत-

रिदं, ORU °वंतरिअं, S °विडपतरिअ-

ट्ठिअं, T °वंतरिट्ठिअं. — CPWNO

ठविअ, R घविअ, STU करिअ. — W

omits एदं. — P पच्चक्खं च, STU

°क्खो. — COR करइस्सं, W करेइस्सं.

S कारइस्सं, U काइस्सं.

43<sup>10</sup> C omits सहि. — CPOR कोरदु, WS

कोरउ, T किरइ, U किरउ. — C जं

दे°. P तं जं देविए, WS देवी, OR

देईए. — C समादिट्ठि.

43<sup>11</sup> C राजा विदू° माह. — CPWN पुण.

— T किं उण त वअस्स.

43<sup>3</sup> C विदू° तथा. — CPW नाटयित्वा.

43<sup>4</sup> C राजानमाह.

43<sup>5</sup> CO भो once only, STU omit. —

STU उट्ठेहि २. — WOR संपेक्ख, S

ठक्खणीआ, U ठक्ख. — P °चंदलिहियं.

S द्विअअसमुद्दचंदलेहा.

43<sup>7</sup> C ततो विशति. — ST सविशेष°. —

POR°भूषितांगी, W °भूतांगी.

43<sup>8</sup> C कर्पू° माह. — T कहं. — CWN पुण.

P पि पुण.

43<sup>12</sup> N तलंमाल°. — C °तरितो, OT °तरि-

भो, R °तरो, S °तरिट्ठिभो; W adds

भविअ, S adds णिल्लङ्को, T adds

भवोअ णिल्लक्खो भविअ, U adds णिल्ल-

ङ्को. — N जाणंनु, SU जाणाहि, T

जाणेहि. — OR add राजा तथा क-

रोति.

43<sup>13</sup> C विच° तामाह। सहि एसो, P एस सो,

WNORS एस, U omits; T एसो after

क°. — P कुरुवय°.

राजा ।

एवकुरवअवच्छो कुम्भयोरत्थणीए  
 रहसविरइएणं शिम्भरालिङ्गणेणं ।  
 तह कुसुमसमिद्धिं लम्भिओ सुन्दरीए  
 जह भसलकुलाणं एत्थ जत्ता समत्ता ॥ ४४ ॥

विदूषकः । भो पेक्ख पेक्ख महेन्दजालं<sup>१</sup> । जेण<sup>१</sup> ।

बालो वि कुरवअतरू तरूणीअ गाढमुवगूढो ।  
 सहस त्ति कुसुमणिअरं मअणसरे विअ समुग्गिरइ ॥ ४५ ॥

राजा । ईदिसो ज्जेव दोहलस्स पहावो<sup>१</sup> ।

विचक्षणा । अअं तिलअद्दुमो<sup>१</sup> ।

कपूरमञ्जरी चिरं तिर्यगवलोकयति<sup>१</sup>

44<sup>a</sup> CPWNOR विचक्षणा. — C \*वत्थो, P \*कुम्भयवच्छो, WNOR \*रक्खो, STU \*लट्ठो.

44<sup>b</sup> SU रभस\*. — CPW \*देणं, N \*देण. — NSU \*सिंणयेण, T \*सिंणय.

44<sup>c</sup> W कुसुम\*. — PST \*समिद्धं, O \*स-मद्धि. — CPWNOR लम्भिदो, ST लं-भिआ.

44<sup>d</sup> C भमण\*, U सहल\*. — N \*कुलुणं. — COR तत्थ, N तत्त. — S जाता, U जत्था. — N पउत्ता, O पडत्ता, R omits; ST समत्ता.

44<sup>i</sup> P भो भो पेक्ख पेक्ख, W भो भो पिक्ख, N भो पेक्ख २, OR पेक्ख भो. STU भो वअस्स पेक्ख २. — CNOR महिद्धं, S इदं वम्महंमहिद्धं, TU इदं (1' एव) वम्महंद्धं.

45<sup>a</sup> P कुम्भयं, RT कुरवतड. — Mas. तह-

णीए (W तरौए). — WN गाढमव\*, S \*ऊढो, T \*उढो.

45<sup>b</sup> N \*सुत्ति, STU सहसा. — NSTU omit ति. — C पंफुल्लिदो, P पुफुल्लिदो, N पफुल्लिदो, S फुल्लिओ, TU पुफिओ instead of कुसुम\*—समुग्गिरइ. — OR फुल्लणिअरं मअणसरं.

45<sup>i</sup> CN इदिसो, S एआरिसो, TU ईरिसो. — P य्येव, O उजेव, R उजेव्व, SU एव्व, T जव्व. — POR दोहलअस्स, N दोह-अलअस्स. — CP प्यभावो, OR प्य-हाओ.

45<sup>2</sup> C सहि एसो, PN अह एस, OR अह एसो.

45<sup>3</sup> C ततः कर्पू\* तर्जयति चिरमवलोकयति च तं, P कर्पू\* चित्तं तर्जयति अवलोकयति च, W omits चिरं; OR चिरं तर्जयति आलोकयति च, SU चिरं तर्जयन्त्यवलो-कयति.

राजा ।

तिक्खाणं तरलाणं कज्जलकलासंवट्ठिआणं पि से  
पासे पच्चसरं सिलीमुहधरं णिच्चं कुणन्ताणं अ ।  
खेत्ताणं तिलअहुमे णिवडिआ धाडी मअच्छीअ जं  
तं सो मञ्जरिपुञ्जदन्तुरसिरो रोमञ्चिओ वट्ठिओ ॥ ४६ ॥

विचक्षणा । एसो वि असोअसाही<sup>१</sup> ।

कर्पूरमञ्जरी चरणताडनं नाटयति<sup>२</sup>

राजा ।

असोअतरुताडणं रणिअणेउरेणंहिणा  
कअं च मअलज्झणच्छविमुहीअ हेलुल्लसं ।  
सिहासु सअलासु वि त्थवअमण्डणाडसरं  
ठिअं च गअणङ्गणे जणणिरिक्खणिज्जं खणं ॥ ४७ ॥

46<sup>a</sup> C omits राजा. — Mss. तरलाण. — C

°संवट्ठिदाणं, P °संसग्गिदाणं, WNOR

°संवग्गिदाणं, S °संवट्ठिदाणं, TU °सं-  
ग्गिदाणं. — ST वि, N ज.

46<sup>b</sup> N °सुरं, T °रसं. — P °मुहधो. — C

भिच्चं. — Mss. °ताण. — OR व, T वं.

46<sup>c</sup> PO °वुमे. — CWNOR णिवडिआ, P

णिवणिदा, SU णिवडिआ. — N घाडो,

STU घालो. — CPW मयङ्कोइ, N

मअछोण, OR मिभ°, STU मिभ-

च्छोए.

46<sup>d</sup> C °दंतुररसो, N °दंतुर°. — CPWNOR

रोमंछिदो. — CPO व्व ट्ठिदो, W वट्ठि-

दि, N वट्ठिदि, STU वट्ठइ.

46<sup>e</sup> C विच° तां पुनराह । सद्धि एसो, W एसे,

N एस, S एसे पंचसरं । एसो. — CNSTU

omit वि. — C भसोयतठ, U °घा-

भवो.

46<sup>3</sup> C करताडनं, WOR चरणेन ताडयति.

47<sup>a</sup> CWNOR विचक्षणा. — CN रणित°,

PWORSU रणित°. — P °नेणंहिणा,

NSTU °खेउरेणंहिणा.

47<sup>b</sup> CWNOR कटं, PSTU कितं. — RS

TU मिभ°. — CWOR °मुहोइ, P

STU °मुहोए, N °कतिमुहोण. — S

लोलुसं, U लोलुज्जलं.

47<sup>c</sup> ST सभलामु भ. — C कवियमंडलाडसरं,

W कवय°, N कुरिभ°, SU त्यबभ°, T

यवक°.

47<sup>d</sup> CPNOSU ठिटं, W दिट्ठं, R टिकजं, T

टिटं. — C गणयंगणं, NOR गभयंगणं,

STU सभलंगणा. — C °णिरिस्सणिज्जं,

W °णिरक्ख°, N °निरक्खणांतक्खणांतक्खणां,

P खणो, STU खणा.

विदूषकः । भो वअस्स जं. सअं ए किदं दोहलदाणं देवीए जाणासि  
किं एत्थ कारणं<sup>1</sup> ।

राजा । एां तुमं जाणासि<sup>2</sup> ।

विदूषकः । भणामि जइ देवो ए कुप्पदि<sup>3</sup> ।

राजा । को एत्थ रोसावसरो<sup>4</sup> । भण उम्मुहिदजीहो<sup>5</sup> ।

विदूषकः ।

इह जइ वि कामिणीणं सुन्दरं धरइ अवअवाणं सिरी ।

अहिदेवअ व विलसइ तह वि हु तारुणए लच्छी ॥ ४८ ॥

राजा । मुणिदो दे अहिप्पाओ<sup>1</sup> । किं उए किं पि भणामो<sup>2</sup> ।

बालाउ होन्ति कोऊहलेण एमेअ चवलचित्ताओ ।

दरलसिअथणीसु पुणो णिवसइ मअरइअरहस्सं ॥ ४९ ॥

47<sup>1</sup> W वस्स. — C सयं जं तं संपदं, P जं  
य संपदं सयं, OR सअं जं य संपदं. —  
CPWNO कदं, R कअं. — P दोहल\*,  
NOR दोहलअ\*, U दोहलं दाणिं. —  
P देवी, N एवीए. — COR जाणासि  
एत्थ किं कारणं, P एत्थ जाणासि किं  
कारणं, W एत्थ जाण किं कारणं, N  
एत्थ किं कालणं जाणेसि, SU जाणासि  
किं एत्थ कालणं (S कालत्ति), T किं एत्थ  
जाणासि कालणं.

47<sup>2</sup> CWNOR omit यं, P न. — CW  
तुवं, N गुअं, OR तुअं, T तुमं य, U  
तुमं यं. — CWNOR जाण.

47<sup>3</sup> U भणाइ. — WNU जदि, R जद. —  
C कुप्पत्ति, STU कुप्पइ.

47<sup>4</sup> ORT एत्थ को. — C रोसावरो, W  
सरो, SU कोसावसरो.

47<sup>5</sup> ST तं भण, U ता भण. — CP उम्मु-  
हिया जोहा, W उम्मुहिदा\*, N उच्चुदजी-  
हाए, STU उम्मुहिअ जीहं.

48<sup>a</sup> S omits विदूषकः. — R इह जद, T  
जइ जयि. — N कामिणं, T कामिणीयं.  
— CPWU वाण, ORST अवअभाण.

48<sup>b</sup> W देवइ, SU देवदे, T देवते. — S  
ल्ल. — CPR विअसइ, WN णिवसइ,  
O विअसइ. — T omits हु; SU अ.  
— CPW तारुणयं तीए.

48<sup>1</sup> C जाणिदो, PNORT मुणिदो, S मुणि-  
ओ. — P omits दे. — CPWST  
अमि.

48<sup>2</sup> CPWN पुण, S किं हु किं वि, T उए य  
किं वि. — N omits यि. — COR  
भणामि.

49<sup>a</sup> S होति एयमेअ, T होति मेव, U होति  
एमेअ. — N कोऊहलेण, SU कोऊहल्लेण.  
— C एयमेव, W एमेव, N अमेअ, O  
यमअ, R यमअ, STU see above. —  
W चलणचित्ताउ, STU तरल\*.

49<sup>b</sup> C दरिइसिय\*, P दरइसिय\*, W दरल्ल-  
सियठणीउ, N दरमोमीअत्थणीयं, O दर-

विदूषकः । तरुणो वि रूवेहारहस्सेण फुल्लन्ति<sup>1</sup> । एण उण रदिरहस्सं जाणन्ति<sup>2</sup> ।

नेपथ्ये<sup>3</sup>

वेतालिकः । सुहसंझा भोदु देवस्स<sup>4</sup> ।

लोआणं लोअणेहिं सह कमलवणं अञ्चण्हं कुणन्तो .

मुच्चन्तो तिब्बभावं सह अ सरहसं माणिणीमाणसेहिं ।

मञ्जिटारत्तमुत्तच्छविकिरणचओ चक्कवाएक्कमित्तो

जाओ अत्थाचलत्थो उवह दिणमणी पिक्कणारिक्कपिक्को ॥ ५० ॥

राजा । संणिहिदो संझासमओ वट्टदि<sup>1</sup> ।

विदूषकः । संकेदकालो कधिदो सहीहिं<sup>2</sup> ।

उल्लसिअत्थणीसु, R दार उण रहरहस्सं  
जानंति ल्लसिअत्थणीसु, STU दरगलिअं.  
— W पुण. — C वियसह, W धरंति,  
S विअहह. — C 'ज्ज', N मअलद्धअ,  
R मअरुद्धर. — S 'विहस्सं.

49<sup>1</sup> U omits. — C विदू. वक्ति, S omits  
विदू. — W तावणो, R तवओ, T  
तवणा. — C omits वि. — OR रु-  
अरेहारसेण, S 'रहस्से, T 'रेहरहस्से. —  
OR विअसंति.

49<sup>2</sup> U omits. — C पुणो. — CWORS  
रह, P रहं, T रयि. — Instead of  
49<sup>1,2</sup> N has only त्यव जाणंति.

49<sup>4</sup> C वेता. प्राह. — C 'संज्जा, P 'संजा,  
OR सुहा, S सुहाअ संझा, T सुहं सञ्जा,  
U सुसंझा. — S omits भोदु; T देउ,  
U होदु. — N देअस्स.

50<sup>1</sup> C सोचयेहिं, O 'हि. — N 'वणे. —  
STU कज्जणिहं. — OR करंतो.

50<sup>b</sup> W मुच्चंतो. — OR तिक्कभावं. — P  
सुह, W सहि, N सुर. — P सहरसं,  
W सहरिसं, SU सरभसं. — P कामि-  
णी, R माणियो.

50<sup>c</sup> N 'मूत्तच्छ'. — O 'वओ, S 'चवो.  
— WORSTU 'वाअक्क. — STU  
'मित्तं.

50<sup>d</sup> Mss. जादो. — C अत्थावलंको, P 'त्थो,  
SU अत्थाअल, T हत्थाअल. — P  
उअह, U वट्टदि. — CPWNSTU पक्क.  
— NSU 'चारंग, OR 'चारंअ.

50<sup>1</sup> C राजाह, P omits राजा; N राजा ओ  
वअस्स. — C संणिहिदा संज्जा. — SU  
वट्टह.

50<sup>2</sup> CWOR संकेअ, N संझाकालो. — CN  
SU कधिदो, P कहिंदो दो, T ते कहि-  
दो; SU add मे. — CP मंतोहिं, W  
NOR बंतोहिं. — PW add पि, SU  
add ता कधं विअ, T adds ता.



कर्पूरमञ्जरी । सहि विअक्खणे गमिस्सं दाव' । विआलो संवुत्तो' ।  
विचक्षणा । एवं करीअदु' ।

इति परिक्रम्य निष्क्रान्ताः सर्वे<sup>6</sup> ।  
द्वितीयं जवनिकान्तरम्<sup>7</sup> ।

50<sup>3</sup> C कर्पूरं यत्ति. — T अणुगमिस्सामि.

50<sup>4</sup> N विकलो, R विआले, S पओसआलो,

T पदोसकालो, U पओसकालो. — WU

संपत्तो, T पत्तो. — N adds वट्ठदि.

50<sup>5</sup> C विचक्षणा प्राह । सहि एवं, SU एव्वं.

— CPWO कोरदु, R कोर.

50<sup>6</sup> T omits परिक्रम्य.

50<sup>7</sup> PWSTU जवनिकांतरं.

ततः प्रविशति राजा विदूषकश्च<sup>1</sup>

राजा । तामनुसंधाय<sup>2</sup> ।

दूरे किज्जउ चम्पअस्स कलिआ कज्जं हलिहीअं किं  
ओल्लोल्लाइ वि कच्चणेण गणणा का णाम जच्चेण वि ।  
लावणस्स णवुग्गएन्दुमहुरच्छाअस्स तिस्सा पुरो  
पच्चग्गेहि वि केसरस्स कुसुमुक्केरेहि किं कारणं ॥ १ ॥  
अवि अ<sup>1</sup> ।

मरगअमणिगुत्था हारलट्ठि व तारा  
भमरकवलिअन्ता मालईमालिअ व ।  
रहसवलिअकण्ठं तीअ दिट्ठी वरिट्ठा  
सवणपहणिविट्ठा माणसं मे पविट्ठा ॥ २ ॥

1<sup>a</sup> PWNOR किज्जदु, S किंचद, T किज्ज  
पभस्स, U किज्जद. — PW हलिहीद,  
N हरिहाइ, OR हलिहाभ, S 'हीय,  
T हलंहीय, U हलंतीय.

1<sup>b</sup> P भल्लोल्लाभ, N उल्लल्लेय, OR उत्तलेयं,  
STU 'ल्लेय भ. — W गणणा य का.  
— O जज्जेय. — N किं.

1<sup>c</sup> N भलाभंणःस, U लाभयस्स. — P णवु-  
गादेदु, W णाउणदिदुमहुयरायस्सं, N  
णवोणदेदु, OR णवोदिदेदु, SU समु-  
णदिदुकिरण, T समुतादेदुकिरणकाभस.  
— W तिस्स.

1<sup>d</sup> PORT 'हि, W पच्चुगोहि, N पच्चंगेहि. —

T वेकसरस्स, U केदभस्स. — P कुसुमुक्क-  
रेहि, WR 'हि, N 'मक्कुरेहि, OU 'मक्कुरेहि,  
T कुसुमेक्केरिहि. — N कालयां, S कज्जद,  
TU कारिभं.

2<sup>a</sup> POR 'मणियुंजा, WN 'गुच्छा, T 'गुटा. —  
NSU 'लट्ठी. — SU व.

2<sup>b</sup> STU भसल. — R 'कवल्लिभंतः, S 'क-  
वल्लभंता. — T मालदी. — P 'मालियय,  
N 'मलई, T 'मलिय.

2<sup>c</sup> SU रभस. — N 'वलीभ. — PWNOR  
'कंटी. — PW तोइ, NSU तोय, T  
तीभा.

2<sup>d</sup> PWN पदट्ठा.

विदूषकः । भो वअस्स किं तुमं भज्जाजिदो विअ किं पि किं पि कुरु-  
कुराअन्तो चिट्ठसि<sup>1</sup> ।

राजा । वअस्स सिविणअं दिट्ठं अणुसंधेमि<sup>2</sup> ।

विदूषकः । ता कधेदु पिअवअस्सो<sup>3</sup> ।

राजा ।

जाणे पङ्कुरुहाणणा सिविणए मं केलिसेज्जागअं  
कन्दोट्टेण तडत्ति ताडिउमणा हत्थन्तरे संठिआ ।

ता कोट्टेण मए वि झत्ति धरिआ ढिल्ले वरिल्लच्चले

तं मोत्तूण गअं च तीअ सहसा णट्ठा खु णिहा अ मे ॥ ३ ॥

विदूषकः । स्वगतम<sup>4</sup> । भोदु एवं दाव<sup>5</sup> । प्रकाशम<sup>6</sup> । भो वअस्स अज्ज मए  
वि सिविणअं दिट्ठं<sup>1</sup> ।

राजा । सप्रत्याशम<sup>6</sup> । ता कधीअदु कीदिसं तं सिविणअं<sup>6</sup> ।

2<sup>1</sup> P पियवयस्स. — STU अज्ज किं. — P तु. W तुवं, N तुमं पि, OR तुअं. — N भज्जाए जिदो, SU भज्जिदो, T भं-जिदो; PO add यद्, W पिद्, R पद्. — P व, WOR व्. — POR किं पि once only, S किं वि once only, TU omit. — PN कुरुकुराअन्तो, STU कुरुकुराअन्तो.

2<sup>2</sup> N भो वअस्स omits सिविणअं—पङ्कुरुहा-णणा 3<sup>a</sup>. — W पियं सविणयं, R सि-विणअं, STU सिविणए. — P माण-समाणुसंधेहि, W तमनुसंधामि, STU मा-णसिं अणु.

2<sup>3</sup> W inserts कीदिसं तं before ता, S omits ता. — P कधिदु, R कधे, STU कधेदु.

3<sup>a</sup> W सुविणये. — NT 'सज्जा'. — PW NOR 'गदं.

3<sup>b</sup> NU कन्दोट्टेण. — PORT तडत्ति, N झ-टित्त. — Mss. ताडिदु. — N हत्थं-तरे. — Mss. संठिदा.

3<sup>c</sup> P कोचेण, N केवेण, O कोडेण, R केडेण, T कोठेण मये. — PNOR धरिदा, W गहिदा. — PWNOR ढिल्लं. — OR वरिल्लंचलं, N वरिल्लंचले.

3<sup>d</sup> W मत्तूण. — P गदा द्, WOR गदं. — P तिय, W तोद्, NSTU तोए. — P WNOR णट्ठा अ. — W वि मे, O एमो.

3<sup>2</sup> STU होदु. — ORSTU एव्वं.

3<sup>4</sup> T omits वअस्स. — WSU omit वि. — P सिवयणां, W सुविणयं, N सिविणअं, OR सिविणं.

3<sup>5</sup> P सप्रत्याशचं साभिलाषं, W सप्रकाशं, STU सोत्प्रासं.

3<sup>6</sup> PWNOR कहिज्जदु, SU कहिज्जउ, T कहिज्जद्. — ORSU कीरिसं, T कि-

विदूषकः । अज्ज जाणे सिविणए सुरसरिदासोत्ते सुत्तो म्हि' ।

राजा । तदो तदो<sup>8</sup> ।

विदूषकः । ता हरसिरोवरि दिखलीलावआए गङ्गाए पक्खालिदो म्हि तोएण<sup>9</sup> ।

राजा । तदो तदो<sup>10</sup> ।

विदूषकः । तदो सरअसमअवरिसिणा जलहरेण जधिच्छं पीदो म्हि<sup>11</sup> ।

राजा । अच्छरिअं अच्छरिअं<sup>12</sup> । तदो तदो<sup>13</sup> ।

विदूषकः । तदो चित्ताणक्खत्तगदे भअवदि मत्तएडे तच्चवणीसंगदसमु-  
दन्तेण गदो सो महामेहो<sup>14</sup> । जाणे अहं पि तस्स गम्भट्ठिदो  
गच्छामि<sup>15</sup> ।

राजा । तदो तदो<sup>16</sup> ।

रिसं. — N omits तं. — W सुविणयं, NR °णिअं, ST omit.

3<sup>7</sup> STU omit जाणे. — W सिविणए; R adds व. — P °सरिसोतो, WOR °सरिसोत्ते, NSTU °सरिआ°. — STU पसुत्त.

3<sup>8</sup> NOR omit; PWS omit तदो तदो.

3<sup>9</sup> PWNORS omit विदूषकः. — STU omit ता. — P हरि°, N हरसिरस्सो-  
वरि. — P °लोलावलायाए, N °लोलाए  
आपगाए omits गङ्गाए; O °लोलावेआए,  
S °पआए, TU °लोलावआराए. — W  
तोएण पक्खालिदो सि, S °लिओ सि  
corrected to म्हि. — STU omit तोएण.

3<sup>10</sup> P omits राजा. — R तदो once only.

3<sup>11</sup> P सरद°. — W °वरसिणा. — P जहि-  
त्थिं, WNOR जहिच्छं, SU जहच्छं, T  
जहेत्थं.

3<sup>12</sup> NR अच्छरिअं once only, S अच्छेरं once  
only, U °रीअं २.

3<sup>13</sup> N तदो once only, ORSU omit.

3<sup>14</sup> P तदा चित्तन° भयवं, W भगवं, N भअव-  
ढि, OR °वइ, S omits; U भगवइ. —  
W मच्चंढे, S चंडसूय. — P तंवणीसंग-  
मेसंगतसमुदंतेण, W तंभवणिणदोसंगमेस-  
मुदं, N तंमवणिंसंगदं समुदं, O तन्मय-  
णिणदोसंगससमुदं, R म्मवणिणार्इसंगमस-  
मुदं, SU तंभवणि°, T तंभवणिंसंगदस्स-  
समुदंतेण गवो. — ORT omit सो.

3<sup>15</sup> NSTU वि. — NOR omit तस्स. — P  
°ट्ठिदो ज्जेव, W °ठिदो, N मेहगळ्ळ°, OR  
तगाळ्ळट्ठिदो, SU °गओ, T °त्थिदो. —  
N अछामि, T पेच्छामि. — STU add  
त्ति.

3<sup>16</sup> RS तदो once only.

चिदूषकः । तदो तहिं सो थूलजलबिन्दूहिं वरिसिदुं पउत्तो<sup>17</sup> । अहं च  
रदणाअरसुत्तीहिं मुत्ताणामहेआहिं जलाहिंतो समुप्पडिअ पीदो म्हि  
ताणं च दसमासप्पमाणां मुत्ताहलं भविअ गब्भे संठिदो<sup>18</sup> ।

राजा । तदो तदो<sup>19</sup> ।

चिदूषकः ।

तओ चउस्सट्ठिसु सुत्तिसु ट्ठिओ घणसुबिन्दू जिअवंसरोअणो  
सुवत्तुलं णित्तलमच्छमुज्जलं कमेण पत्तो णवमोत्तिअत्तणं ॥ ४ ॥  
तदो सोअहंअत्ताणअं ताणं सुत्तीणं गब्भगदं मुत्ताहलत्तणेण मस्सेमि<sup>1</sup> ।  
राजा । तदो तदो<sup>2</sup> ।

3<sup>17</sup> OR सो तहिं, STU omit तहिं. — N  
थूलबिन्दूहिं, SU थवरं, T धोरं. —  
P वरिसि. — P पउत्तो, WSU पअत्तो, T  
पउदो.

3<sup>18</sup> T अहं अ. — Mss. रअणाअरं. — O  
सुत्तिहिं. — P मुत्ताहलनामधेयाहिं, W  
मुत्तामुत्तिणामधेयाहिं, N मोत्ताणामधेआहिं.  
— Instead of जलाहिंतो W तो, N  
संपुहं, S जलधाराहिं, TU जलधराहिं. —  
P समुप्पोडिय, W समुप्पडिय, N समु-  
ग्घाडिअ, OR समुप्पुरिअ, S संपडिओ,  
T समुपाडिदो, U संपाडिदो. — PWOR  
add जलबिन्दूहिं (P बिन्दू) समं. — P  
जहित्थं पीदो, N जहिं पीदो, T omits  
पीदो. — PWOR omit म्हि. — N  
ताणं पि, STU ताणं च अहं. — T  
दसमाप्पमाणा, WOR प्पमाणा, N छ-  
मासं, T दहमासं. — P मोत्ताहले,  
WOR हलो, N मोत्ताहलं, S भलं, T  
फलं. — OR हुविअ. — P संठिदो,  
SU सुसंठिओ, T सुसंठिदो.

3<sup>19</sup> R तदो once only.

4<sup>1</sup> Mss. तदो. — WNOR छउसं. — P  
सुत्तिंसंठिदो, WNT ट्ठिदो, OR ठिदो. —  
P यणसुबिन्दू हियबंभुरोइरो, WOR बिन्दू  
जिदवंसरोअणो, N बिन्दुइइअभंभुरोअणो,  
S बिन्दुज्जिदपंसुरोअणं, TU बिन्दुज्जिअ-  
(T दं)कंचुअंचिदो.

4<sup>b</sup> PS सुवदुलं, T सुवदुलं, U सुवत्थुलं. —  
P मञ्जुमज्जलं, W णित्तलं, OR णि-  
त्तुलं, S णित्तलमज्जमुं, T णिहुलं णिहु-  
लमज्जमज्जलं, U णित्तलमज्जमुं. — OR  
वरमुत्तिं.

4<sup>1</sup> P inserts राजा । तदो तदो । चिदूषकः  
before तदो. — STU तदो सुत्तीणं ग-  
ब्भगदं अत्ताणं मुत्ताहलत्तणेण (T मुत्ताफं)  
मस्सामि (U मुत्तामि). — OR omit  
तदो. — PWNOR हं. — PW अत्ताणं,  
N omits. — OR omit ताणं. —  
PW omit सुत्तीणं. — P गदं omits  
गब्भ; OR गभं. — P मोत्ता परिणदं,  
W मुत्ताफलं, N मोत्ताहलं. — P मस्सामि,  
N भणामि.

4<sup>2</sup> RU तदो once only.

विदूषकः । तदो परिणदिकाले समुद्वादो कडिदाओ ताओ सुत्तीओ  
फाडिदाओ अ<sup>3</sup> । अहं चदुस्सट्ठिमुत्ताहलाणं मज्झट्ठिदो<sup>4</sup> । किण्णिदो  
अ एक्केण सेट्ठिणा सुवस्सलकवं दइअ<sup>5</sup> ।

राजा । अहो विचिन्तदा सिविणअस्स<sup>6</sup> । तदो तदो<sup>7</sup> ।

विदूषकः । तदो तेण आण्णिअ वेअडिअं विद्धाविदा मोत्तिआ<sup>8</sup> । मम  
वि ईसीस वेअणा समुप्पणा<sup>9</sup> ।

राजा । तदो तदो<sup>10</sup> ।

विदूषकः ।

तेणं च मुत्ताहलमण्डलेणं एक्केक्कआए दसमासिएणं ।

एक्कावली लट्ठिकमेण गुत्था सा संठिआ कोडिसुवस्समुत्ता ॥ ५ ॥

4<sup>3</sup> N omits विदूषकः. — PSU omit तदोः

N तदो अ. — OR 'काले अ. — PW समुद्वाद, N समुद्वाहंतो. — OR omit कडिं. — P omits ताओ; W सुत्तीउ ताउ, P सुत्तीए, N मुत्तिआ. — P फो-डिदाउ, N फालिदाओ, O दारिदा, R दारिदाओ, S ताडितायओ, T पोडिदा-ओ, U ताडिताओ. — WOR omit अ.

4<sup>4</sup> STU तदो अहं. — P च्चयउसट्ठिं, W चदुसं, N चउट्ठिं, OR चउसट्ठिं, SU चउस्सट्ठिं, T चउरसट्ठिं. — PWOR 'मुत्ताहलत्ताणं, N 'मोत्ताहलत्ताणं, T 'फ-लाणं, U 'मोत्ताहलाणं. — PWNOR गदो ठिदो, S मज्झट्ठिओ, T मज्झकिदो ठिदो. — U adds किदो अ.

4<sup>5</sup> PS कोदो, W कोहो, N कोरीदो, TU see below. — W हं, T तदो instead of अ; U omits. — P एक्केण, STU सा-केअणिलएण एक्केण. — P सुवणयं. — W देय, N देऊण, S दाऊण, T दयिअ. — O adds अहं, TU add कोदो म्हि

4<sup>7</sup> R तदो once only.

4<sup>8</sup> W omits in the text. — OR तेण अ, TU देण आणीअ. — P वेणडियं, N वेधणआरं, OR वेधआरण्हिं, SU वेअ-डिण्हिं, T वेअकारोहिं. — P विधावि-दा ते, N वेधिआ ते, OR वेधाविआहं, STU विद्धाविआ ता. — P मोत्तिदा, OR मोत्तिआहं (O 'ह).

4<sup>9</sup> W omits in the text. — PN ममायि, STU मह वि तहिं वेलम्मि (U 'लाए). — Mss. ईसोसि; S adds अ. — TU सोमवेअणा. — P संपत्ता, OR संपप्सा.

4<sup>10</sup> W omits; R तदो once only.

5<sup>a</sup> ORT विदू तदो, SU omit वि. — PW तेणं च, N तेणायि, O तेणेअ, R तेण अ, STU तेणे व्व. — PNU मोत्ता. — TU 'फल. — WNT 'मंडणेण (W 'णं), SU 'लेण. — P एक्केक्कियाए, WNORU 'दाए, NU एक्कं, T एक्कदाए. — WNT 'सिएण, ORU 'मासएण, S 'मासिदाए

5<sup>b</sup> PW का. — N गंठट्ठिकमेण, OR गंठि-

राजा । तदो तदो<sup>1</sup> ।

विदूषकः । तदो तं करिडिआए कदुअ साअरदत्तो गदो पञ्चालाहि-  
वस्स सिरिवज्जाउहस्स एअरं कखउज्जं एअम<sup>2</sup> । तहिं सा विक्कि-  
णिदा कोडीए सुवस्सस्स<sup>3</sup> ।

राजा । तदो तदो<sup>4</sup> ।

विदूषकः । तदो अ<sup>5</sup> ।

ददूण थोरत्थणतुङ्गिमाणं एक्कावलीए तह चङ्गिमाणं ।

सा तेण दिणा दइआइ कण्ठे रज्जन्ति छेआ समसंगमम्मि ॥ ६ ॥

अवि अ<sup>1</sup> ।

एहधवलिअजोएहाणिभरे रत्तिमज्जे

कुसुमसरपहारुत्ताससंमीलिआणं ।

कमेण. — W गुळा, NR उत्था, T गुठा.  
— N omits सा; SU जा, T या. —  
PWNORST संठिदा. — S कोडिसु-  
अख<sup>०</sup>.

5<sup>1</sup> S omits; R तदो once only.

5<sup>2</sup> S omits विदू<sup>०</sup>. — ORU omit तदो. —  
PNO omit तं. — P तरंडियागदं, STU  
करंडए. — P कडुय, N कउअ, T क-  
रिअ. — POR सागर<sup>०</sup>, N सा<sup>०</sup> शाम  
वणिज्जो puts गदो after शाम; S ग-  
ओ, T गवो. — STU खोर(T सिरिखोर<sup>०</sup>)-  
विज्जाहरमल्लदेवस्स. — O एअणं. —  
T कखकुंजं.

5<sup>3</sup> P तदो तेण तहिं च सा, W तदो सा, N  
तहिं च सा, OR तेण तहिं सा. —

WNR विक्किणीदा, STU विक्किदा को-  
डिसुवस्समुल्लेण (S <sup>०</sup>मुलेण), N सुवस्स-  
अस्स.

5<sup>4</sup> RU तदो once only.

5<sup>5</sup> P तदा, ST omit तदो अ.

6<sup>a</sup> W तदूण. — P धोरत्थण<sup>०</sup>.

6<sup>b</sup> U देण. — N दइआअ, SU दइआए, T  
दइएअ. — P रज्जन्ति, S रेज्जन्ति.

7<sup>a</sup> P <sup>०</sup>अहुलिदं, WOR <sup>०</sup>वहलिदं, S धवलि-  
अ<sup>०</sup>, T धवलिअणवजोएहा<sup>०</sup>, U धवलि-  
अणह<sup>०</sup>. — O <sup>०</sup>मज्जे, R <sup>०</sup>मजे.

7<sup>b</sup> W कुसुमसरपत्ता<sup>०</sup>, N <sup>०</sup>प्यहारुत्ता<sup>०</sup>. —  
P <sup>०</sup>संमीलिदाणं, WNR <sup>०</sup>संमीलि-  
दाणं.

णिहुवणपरिरम्भे णिअरुत्तुङ्गपीण-

त्थणकलसणिवेसा पीडिओ हं विबुद्धो ॥ ७ ॥

राजा । किञ्चिद्विहस्य विचिन्त्य<sup>1</sup> ।

सिविणअमिणं ण सच्चं तं पाणसमासमाअमं मुणसि ।

पडिसिविणएण तस्स वि णिवारणं तुह अहिप्पाओ ॥ ८ ॥

विदूषकः । भट्टो ठक्कुरो छुहाकिलन्तो बम्हणो अविणीदहिअआ बाल-  
राडा विरहिदो अ माणुसो मणोरधमोदएहिं अत्ताणअं विडच्चेदि<sup>1</sup> ।  
अवि अ वअस्स पुच्छामि कस्स उण एसो पहावो<sup>1</sup> ।

राजा । पेम्मस्स<sup>3</sup> ।

विदूषकः । भो देवीगदे पणअप्पहृते वि पेम्मे किं गु कप्पूरमञ्जरिं स-

7<sup>c</sup> P णिहुयणि° णिअरुत्तुंग°, T णिअरुत्तुंग°.

7<sup>d</sup> N °त्थणत्थलणि°, STU °त्थणअलस°. —  
PWNRSST पीडिदो, O पीठिदो.

7<sup>f</sup> S स्मत्वा, T किञ्चित्स्मोत्वा, U किञ्चित्  
स्मितं विधाय. — PNOR add च.

8<sup>a</sup> W सविण°. — P °मिणमसच्चं, WOR  
°मेणमसच्चं, N °मिसेण सच्चं, STU °मि-  
मं. — PWNOR तं दिट्ठं मेणुसंधमाण-  
स्स (W मेणुसंधिमाणस्स, N ममाणुसरत्त-  
स्स). — U पाणसमाअमं.

8<sup>b</sup> P °सिविणएण एयस्स, N एदस्स. — P omits  
वि; OR अ. — P वारणं, N णित्था-  
रणो. — S ते, TU दे. — WST अभि°. —  
W adds सविणउ ण भोदि एसो स-  
विणयमिणसो दिव्वो अदिट्ठे माणुसम्मि अ-  
णुराउ पडिसुविणएण तस्स व णिवारणं  
तुह अभिप्पाउ. पाठांतरं.

8<sup>1</sup> OR भट्टो, STU पळ्ळट्टो विअ (T शाह्वो).

— O ठक्कुरो. — W छुहाकिलन्तो य,  
ORSU खुहा°, SU °किलिट्ठो, T छुहा-  
किलिट्ठो; STU add विअ. — P बम्-  
हणो. — N अविणोद°, OR °अविणोअ°,  
S अविणअ°, U अविणोद°; STU add  
विअ. — P बालदंढा. — POR omit अ;  
STU विअ. — P मणुसो. — WNO  
RTU मणोरध°, P मणोरधमोदएहि, S  
रधमोदसएहि, T °मोदअसएहिं, U °रु-  
म्मादसएहिं. — WT अत्ताणं, N अत्ताणं  
अ, OR अत्ताणअं, SU अत्ताणं. — W  
विडच्चेदि, N विडंअदि, SU विणो-  
देसि.

8<sup>2</sup> W पुच्छामि वयस्सं, PNSTU पुच्छेमि. —  
W omits उण; S मण. — PWORS  
एस. — PWNOR पहाओ, S प-  
हावो.

8<sup>3</sup> U omits. — PS पेम्मस्स, T पेम्महो.



ब्रह्मवित्थारिदलोअणो पिअन्तो विअ पुलोएसि<sup>४</sup> । किं तिस्सा प-  
रिहीअमाणगुणा देवी<sup>५</sup> ।

राजा । मा एवं भण<sup>६</sup> ।

कीए वि संघडइ कस्स वि पेम्मगएही  
एमेअ तत्थ ए हु कारणमत्थि रूवं ।

चङ्गत्तणं पुणु महिज्जइ जं तहिं पि  
तं दिज्जए पिसुणलोअमुहेसु मुहा ॥ ९ ॥

विदूषकः । भो किं उण एदं पेम्मं पेम्मं ति भणन्ति<sup>१</sup> ।

राजा । अखोखमिलिदस्स मिधुणस्स मअरइअसासणेण पळ्ढं पण-  
अग्गएहिं पेम्मं ति छइस्सा भणन्ति<sup>२</sup> ।

8<sup>४</sup> U omits विदू° भो. — P देई°, N देवोए  
गदे, S देवोणअरुडे वि, T देवोदो आ-  
अदे, U देवोणए. — PW पळ्ढे. — PW  
T omit वि. — P किं इति, W omits  
किं गुः NOR किति, T किं याम. —  
N मंजरीं पि. — P सव्वालंकिदसच्चंगं  
वित्थारिय लोयणा पुणो पुणो, W वि-  
छारिअ°, NORSTU रिअ°, S सव्वगे°. —  
S पीअंतो, T विज्जंतो, U पिज्जंतो.  
— PW पलोएसि, N अवलोअअसि, OR  
पलोअसि, U विलोएसि.

8<sup>५</sup> P तत्तो, W तत्तो, N तदो वि हीअमाण°. —  
NTU गुणगणा.

8<sup>६</sup> ORSTU एव्वं. — T adds कए विअ  
चिच्चं संचेट्ठअइ कस्स वि पेम्मंगटोय अभि-  
पावो एव्वं जल्ल तदो एत्थ ए हु कालणं  
ळ्ढं सुंदेरत्तणं पुणो अतिरचइ अवि अ.

9<sup>१</sup> STU काए. — P संपहदि. WOR संचहदि.  
— T पेम्मंग्ही.

9<sup>२</sup> TU एव्वेअ. — W इत्थ. — NSTU का-

लण°. — OR मेदि, STU मेत्थ. —  
PWNOR रूअं, T रूयं.

9<sup>३</sup> P omits पुणु, NOR पुण, STU उण. —  
P अहिलिसज्जदि, WOR महिज्जदि, N  
लहिज्जदि. — SU वि.

9<sup>४</sup> P त दज्जए. — T विसुण° सुदं.

9<sup>५</sup> STU omit भो. — W पुण किं, PN  
पुण, OR पुणं, SU omit. — S गदं.  
— PTU पे° once only, N पेम्म  
पेम्मंति, S पोमि पेम्मं ति, T पेम्मंति. —  
PW भणदि, N भयोदि, O मणंति, S  
भणिज्जइ, T भणंदि.

9<sup>६</sup> N omits राजा. — PWOR मिलिदो,  
NT मी°, S मिलंद, U मिलभस्स. —  
Mes. मिहु°. — P सासणेणं, N सअ-  
रइअसासण, OR सासणे. — P यण-  
यपळ्ढंगटो, W पणयपळ्ढहिययंगटो, N  
विळ्ढप्यणअंगंठि, OR पळ्ढो योह्मंगटो,  
SU पळ्ढं पणअंगंठि (U चिं), T पळ्ढ-  
प्यणअंगंठि. — PW पेम्म, N पेम्म, ST

विदूषकः । कीदिसो सो' ।

राजा ।

जस्सिं विअप्पघडणाइकलङ्कमुक्को

अन्तो मणम्मि सरलत्तणमेइ भावो ।

एक्केकमस्स पसरन्तरसप्पवाहो

सिङ्गारवड्डिअमणोहवदिस्ससारो ॥ १० ॥

विदूषकः । कथं विअ सो लक्खीअदि' ।

राजा ।

जाणं सहावपसरन्तसुलोलदिट्ठी-

पेरन्तलुसिटअमणाणं परोप्परेण ।

वड्डन्ति वम्महविड्ढस्सरप्पसारा

ताणं पआसइ लहुं चिअ चित्तभेओ ॥ ११ ॥

पेम्मे. — WNT' ति. — P भवेति, S  
मसंति, T omits छ' भ'.

9<sup>a</sup> ST कीरिसो, U केरिसे.

10<sup>a</sup> PNSTU 'घडणादि'. — U 'सुत्तो.

10<sup>b</sup> N अन्तम्मि जस्स, OR अन्ताणभम्मि, STU  
अन्ते म'.

10<sup>c</sup> W इक्किक्कयस्स, N एक्कमस्स, OR एक्क-  
भस्स, STU एक्कमस्स. — P 'रसण्हो,  
NR 'प्यसारो, SU 'समण्यसार, T पसरं-  
ससमण्यसार.

10<sup>d</sup> NR 'वट्ठिअमणोभव', O 'मणोभव',  
SU 'वड्डिअमणोरह', T 'वट्ठिअमणोरह'.  
— P 'इस्ससारो, N 'दण्यसारो, TU  
'दिट्ठसारो.

10<sup>i</sup> ORSTU कहं. — W वि च सो लक्खी-  
यदि.

11<sup>a</sup> N प्यहाव', OR सहाभ', T सहास'. —

PST 'सलोण', WN 'सलोल', U 'प-  
सख'. — PU 'दिट्ठि.

11<sup>b</sup> NR 'लुंठिअ', S 'णोल्लिअ', T 'णुल्लिअ',  
U 'णुल्लिअ'. — Mss. 'मणाण'. — W  
परोपरेण, NT परंपरेण, U परप्परेण.

11<sup>c</sup> P वट्ठंतवम्महविलासंरसण्यसारो, W वड्डंतव-  
म्महविअचरसण्यसारो, N वट्ठंतवम्महवि-  
तोखरसण्यसारो, O वट्ठंतवम्महविखरस-  
ण्यसारो, R वट्ठंतवम्महविस्सरस omits  
what follows as far as सो भण्य म  
inclusive, see 12<sup>b</sup>; T वट्ठन्ति वम्मह-  
विदिस्ससरण्यसारा, U वड्डंतवम्महविड्ढ-  
सरण्यसारो.

11<sup>d</sup> P लहुं पि स, W लहु वि स, NS लहु  
व्विअ, O लहु विअ, TU लहु व्विअ.  
— PW 'हेऊ, N 'भावो, O वित्तहेऊ  
corrected to 'भाओ, S 'भेदो, TU  
'भेओ. — S adds वि । वअं उण एदं  
जाणीमो । रा । वअस्स किं विअ.

विदूषकः ।

अन्तो णिविट्ठमणविब्भमडम्भरो जो  
सो भण्णए मअणमण्डणमेत्थ पेम्मं ।

दुल्लक्खअं पि पअडेइ जणो जअम्मि  
तं जाणिमो सुबहुलं मअणेन्दजालं ॥ १२ ॥

किं च<sup>१</sup> । जइ चित्तगदं पेम्मं अणुराअं उप्पादेदि ता किं कज्जं  
मण्डणाडम्भरविडम्भणाए<sup>२</sup> ।

गळा । वअस्स सच्चं एदं<sup>३</sup> ।

किं मेहलावलअसेहरणेउरेहिं  
किं चङ्गिमाइ किमु मण्डणडम्भरेहिं ।  
तं अणमत्थि इह किं पि णिअम्भिणीणं  
जेणं लहन्ति सुहअत्तणमञ्जरीओ ॥ १३ ॥

अवि अ<sup>४</sup> ।

किं गेअणट्टविहिणा किमु वारुणीए  
धूवेण किं अगुरुणो किमु कुङ्कुमेण ।

12<sup>a</sup> NSU अन्ते, T अंत. — P णिविट्ठमाण\*,  
T विविट्ठमविभम\*.

12<sup>b</sup> N सो भण्णए. — W मण्ड, N मण्डलमे-  
त्थ. — NT पेम्म.

12<sup>c</sup> T दुल्लक्खिदं, U क्विअं. — STU वि.  
— T पअडेइ जणो जणम्मि.

12<sup>d</sup> N जाणिमो, STU मज्झिमो. — P सुब-  
हुलं, T सुबहुलं. — P मयणंदयालं, WNU  
मभण्णंद\*.

12<sup>e</sup> P यदि, WT जदि. — W तगदं, T चि-  
तटाअं, U गअं. — TU पेम्म. —  
STU उप्पादेइ. — T तदो, U omits.  
— P कज्जयदि, WN कज्जदि, OR  
कज्जदि, TU omit.

12<sup>f</sup> T omits वअस्स. — PWOR इयं, N  
इदं, T जेय्य इदं.

13<sup>a</sup> W सेहरेणउरेहिं, S सेउरसेहरेहिं.

13<sup>b</sup> N चंगिमा, S चंगिमाए, TU चंगिमाणसुह.  
— PWN चरेण.

13<sup>c</sup> T तं भण्णयमयिक इह. — ST वि. —  
PN णिअंविणीओ, O णाणं corrected  
to णोओ.

13<sup>d</sup> T जणं. — N लिहन्ति. — R सुहस-  
भण\*.

13<sup>e</sup> W omits; S किं च.

14<sup>a</sup> S मेभरंगविहिणा, TU मेभरंगविहिणा.

14<sup>b</sup> P धूवेण, W धूवेणं, N धूवेण, T धूमेण  
omits किं. — P अगुरुणा, W अगुरणा,

मिटुत्तणे महिअलम्मि ए किं पि अस्सं  
रुच्चिस्स अत्थि सरिसं पुणु माणुसस्स ॥ १४ ॥

अवि अ' ।

जा चक्कवट्टिघरिणी जणगेहिणी जा  
पेम्मम्मि ताण ए तिलं पि विसेसलम्भो ।

जाणे सिरीअ जइ किज्जइ को वि भेओ  
माणिक्कभूसणणिअंसणकुङ्कुमेहिं ॥ १५ ॥

अवि अ' ।

किं लोअणेहिं तरलेहिं किमाणणेण  
चन्दोवमेण सिहिणेहिं किमुक्खएहिं ।

अस्सं णिमित्तमिह किं पि तमत्थि मस्से  
जेणङ्गणाउ हिअआहि ए ओसरन्ति ॥ १६ ॥

विदूषकः । एवं श्लोकं । किं उण अस्सं पि मे कधेसु जं कुमारत्तणे

- |   |  |
|---|--|
| <p>N भगुरणो, STU भगुरणो. — P कुं-<br/>कुमेयं.<br/>14<sup>c</sup> S तिट्ठत्तणे, T दिट्ठत्तणे, U सिंखागुणेन. —<br/>W महिअलं पि, U महिलासु. — NS<br/>TU वि.<br/>14<sup>d</sup> P रुच्चिस्स, W तरस्स, N रुच्चिय. — P<br/>ORST पुणु, N पाणु, U उण.<br/>15<sup>a</sup> N चक्कवट्ट. — PT चरणा. — PN वा,<br/>O जा.<br/>15<sup>b</sup> S या पु को वि, TU या हि किं पि (T<br/>वि). — U लाहो.<br/>15<sup>c</sup> P जाणा सिरोइ, W सरोइ, NSTU रीए.<br/>— P जणि को वि अउव्वभावो. —<br/>OR जादि, S जह. — W किज्जहि,<br/>N कज्जदि, OR किज्जदि. — W को<br/>इ भेदो, N भावो, S भेदो.</p> | <p>15<sup>d</sup> N भूसणणिएसण.<br/>15<sup>1</sup> PU किं च, WS omit.<br/>16<sup>a</sup> ST लोअणेहि तरलेहि.<br/>16<sup>b</sup> T चंदोप. — N त्यणेहि, S सिहणेहि,<br/>TU घणएहिं (T -हि). — PS किमु-<br/>क्खएहि, N किमुक्खएहिं, T किमुत्तणेहि.<br/>16<sup>c</sup> WOR तं (W ता) किं पि अस्समिह भू-<br/>वलए णिमित्तं. — P कं पि, ST वि. —<br/>N तमिह, T तदत्थि.<br/>16<sup>d</sup> NSTU जेणंगणाओ, OR जे अंगणाउ. —<br/>PWOR हिअआउ, N -हिं. — P उअ-<br/>रंति, W उत्तरंति, T दोसरंति.<br/>16<sup>1</sup> U omits विदू. — ORSTU एवं. —<br/>N श्लोकं, SU श्लोकं.</p> |
|---|--|

माणुसस्स मणोजन्तणं तस्सिं पि तारुस्सएण किं पि चङ्गत्तणं  
चडदि<sup>1</sup>।

राजा ।

णूणं दुवे इह पआवइणो जअम्मि

जे देहणिम्मवणजोव्वणदाणदक्खा ।

एक्को घडेइ पढमं कुमरीणमङ्गं

कण्डारिऊण पअडेइ पुणो दुईओ ॥ ११ ॥

तेण अ<sup>1</sup>।

समणिवलअकञ्चीणेउरा वेसलच्छी

मरगअमणिमाला गेरिआ हारलट्ठी ।

हिअअहरणतन्तं जोव्वणं कामिणीणं

16<sup>2</sup> PWNOR पुण. — WOR omit पि; ST

वि. — WT omit मे. — SU कहेसु,

T सुणोदु भवं. — U जं अंगं. — N

कुमारतणो, S कुमरितणोण, T माणुसस्स

कुमारितणो, U कुमारतणोण omits माणु-

सस्स. — PW न मणोज्जं, N अमणो-

ज्जं, O मणुसाअत्तं corrected to मणु-

ज्जअत्तं, R मणुसअत्तं, S मणोजत्तणं र-

मणिज्जत्तणं, T अंगे मणोजत्तणं. — P

omits पि; W तस्सावि, N जं तं पि,

STU तं वि. — PST तारुस्सए, N ता-

रुस्सए व, O तरुणत्तणोण, R तरुणत्तणो.

— PNS omit किं पि; RTU किं वि.

— TU सुंदरत्तणं. — P वट्ठदि, W

वट्ठइ, NU वट्ठदि, O वट्ठदि, R वट्ठदि,

S होइ, T आरोहइ.

17<sup>1</sup> O नुणं, STU जाणे. — W जइम्मि, O

जअगम्मि.

17<sup>b</sup> P जं देहनिम्मव्वणदाणं, S देहियां वट्ठणं,  
TU \*णिव्वहणं.

17<sup>c</sup> PN घडेदि, T घटोइ. — SU पुढमं, T  
पढमं. — N \*मंग, OR \*रीण अंगं.

17<sup>d</sup> P कण्डारिऊण, N मुक्कारिण, S तं सारि-  
ऊण, TU तं दारिऊण. — T पअसेइ.  
— U उणो. — NORU दुदोओ, S  
दुदोओ, T दुदोओ.

17<sup>e</sup> P omits; W तेणे अ, OR अवि अ, U  
जेण अ.

18<sup>a</sup> P सुमणिवलपकंठे नेउरावेसलत्थो, W सु-  
मिणं, N रणिअवलअकञ्चीणेउरावासं, O  
सुमणिं, R \*णेउराराउलच्छी.

18<sup>b</sup> P \*माली. — PWOR गोरिआ, SU हा-  
रिआ, T चंगोआ. — P \*लत्थो.

18<sup>c</sup> S \*भरणं. — WOR \*मत्तं, NT \*मत्तो.

जअइ मअणकाइं छट्टुअं लट्टुअं च ॥ १८ ॥

तथा अ<sup>१</sup>।

अङ्गं लावणपुसं सवणपरिसरे लोअणा फारतारा

वच्छं थोरत्थणिल्लं तिवलिवलइअं मुट्ठिगेज्झं च मज्झं ।

चक्काआरो णिअच्चो तरुणिमसमए किं गु अस्सेण कज्जं

पञ्चेहिं चेअ बाला रइमणमहावेजअनीउ होन्ति ॥ १९ ॥

नेपथ्ये<sup>१</sup> ।

सहि कुरङ्गिए इमिणा सिसिरोवआरेण णलिणी विअ कामं कि-  
लम्मामि<sup>१</sup>।

18<sup>d</sup> PNOR जअदि. — N 'कइअं पट्टुअं व-  
ट्टुअं च, OR छ' लक्खअं अ, U छ'  
छोट्टुअं च.

18<sup>i</sup> PN तहा अ, W अदो अ, ORSU तह  
अ, T अवि अ.

19<sup>a</sup> PS लाअण. — SU सवणपरिआ, T  
'पय्परिआ. — PW लोयणे. — P फा-  
रतारे, W हारतारे, N रतारा, T फाल-  
तारा.

19<sup>b</sup> W वत्थं, T वत्सं. — P तिवलियवलइयं,  
N 'वलअं, T तिवलिअवलिअं. — P  
'गज्जं. NO 'गेज्जं, STU 'गज्जं. — OR  
अ, N omits. — NO मज्जं.

19<sup>c</sup> STU चक्कुच्छेहो. — W किं तु. — S  
अस्सेहि.

19<sup>d</sup> P वेय, O जेळ, R जेळ, T एळ. —  
N omits बाला. — PWOR मअणज-  
अमहा, N रइमणमहावेजअंतीअ. R  
'वजअंतीउ, STU रइमणजए वेअअंती  
(S वेजअंती, T वेजइति) व (T व,

U वि). — P भुवंति, T होइ, U  
हाइ.

19<sup>i</sup> W नेपथ्ये कुरंगिका । विरइयगअमहरवासेण  
सेयसलिनसित्तगतो संभुता तत्तभोदि कप्पूर-  
मंजरी ता वत्थंचलेण वीजिस्सं दाव तथा  
कुर्वतो भो भो उवरिल्लपल्लवणोण णिवुदो  
देहदाहो, see iii. 22<sup>ff.</sup>; N नेपथ्ये चि-  
त्तरगअंविणिण स्वेदसलिनसित्तगता तत्त-  
भवदो वस्संतंचलेण वीजवस्सं वसणंचलाप-  
वणेण णिवुत्तो देहदाहो.

19<sup>2</sup> PW कप्पूरमंजरी सहि, TU अइ. — P  
कुरंगोए. — T सिसिरोवअरेण; U adds  
यीहारेण. — POSU णलिणि, W तालि-  
णि. — Mss. व्व. — N इसए instead of  
कामं; T omits कामं. — P किलिमिया,  
W क्कामिया किलिस्सामि, NSU किलमामि,  
OR किलिम्मामि, T किलिस्सामि. — P  
adds कुरंगिका । विरइयगअमहरवासेण  
सेयसलिनसित्तगता संभूदा तत्र भोदो क-  
प्पूरमंजरी अवलेण वीजिस्सं दाव तथा  
कुर्वतो भो भो उवरिल्लपल्लवणोण णि-  
व्वादो पदोवो । विचिंत्य स्वगतं ॥

विसं व विसकन्दली विसहरो व हारच्छडा

वअस्समिव अत्तणो किरइ तालवेण्ढाणिलो ।

तहा अ करणिग्गअं जलइ जन्तधाराजलं

ण चन्दणमहोसहं हरइ देहदाहं च मे ॥ २० ॥

चिद्वृषकः । सुदं पिअवअस्सेण<sup>१</sup> । भरिदा कखा पेऊसगराडूसेण<sup>२</sup> । ता किं अज्ज वि उवेक्खीअदि घणघम्मेण किलम्मन्ती मुणालिआ गाढक्कढिददूसहेण सलिलेण सिञ्चिज्जन्ती केलिकुङ्कुमपुत्तलिआ छम्मासिअमोत्तिआणं तडत्ति फुडन्ती एक्कावली गरिढवस्सकेआरिआ लुण्ठिज्जन्ती गन्धहरिणेहिं<sup>३</sup> । ता सच्चं सिविणअं दे सं-

20<sup>a</sup> PWNORT विस व्य, S विसं अ. — T विसकंदलं. — PWORS °हर, T °धर, U °हरं य.

20<sup>b</sup> W वयंसं, O विसगिमिव अकणो, R विसगिमिव, STU परिस्समविवत्तणं (S °दणं). — P किरिदि, WN किरदि, SU कुणइ, T कणइ. — P तालवंतोनीलो, W तालवंतां, N तालवुंदणिलो, R तालवेण्ढिलो, S तालवुंतां, T तालउंदां.

20<sup>c</sup> P तहा हि, SU तहा करविणिगाअं, T तहा करभणिगादं, P °निगादं. — PN जलदि.

20<sup>d</sup> POR °सहो, N °सधो. — PN हरदि. — O देहिदाहं. — OR अ.

20<sup>2</sup> PN जं भरिदा, WORTU भरिआ, S हरिआ. — P कखंगुली, OR कखंजली, S ते कखा, T दे कं, U देण कं. — P पीऊसेहिं, WNS पीऊसं, N °गंडूसेहिं, O °गंसेयादू, R °गंदमेण.

20<sup>3</sup> S तं. — N अज्ज वि किं. — PN उपेक्खीं, S उवक्खीं. — PW किलिंमंती, NOR

किलंती, U किलमंती. — SU मुणालिआ विअ, T मुणालिक्केव. — P गाढंकडूणदुसह, W °कढिणं, N °कथ्यददुसहेण, O °कडूणं, R गाव्ढटणं, S °कढिदं, T °कहिअदुसहेण, U °क्कधिअं. — W सिच्चंती, OR सिंचंती. — W केलिकुसुमं, NOR °कुंकुमत्थली, T केलीकुंकुपुत्तिआ; STU add विअ दाहवेण्ण. — P म्मासियमोत्तिया, W °मुत्तियाण, N छमासिअमोत्तिआण, O छम्मसिअमोत्तिआण, R °सोत्तिआ, SU छम्मासमोत्तिआ, T तुट्टिज्जंती छम्मासमोत्तिआ; TU add विअ. — PORS तडत्ति, N कुडिन्ति, T तट्टित्ति, U संत्ति. — P टुंती भावेण, W फुटंती, N फुडत्ति, OR तुदंती, S तुटंती, T पुटंती, U फटंती. — STU गक्कावली विअ. — P गंथिवस्सयकेयारया, W गंथिवस्सयं, N °कलिआ, OR °केदारिआ. T गंथिवस्सकेदारिअ, U omits. — PW लूढिज्जंती, N लुंठिज्जंती, S लुठिं, U omits; ST add विअ. —

पक्षं<sup>4</sup> । ता एहि पविसम्ह<sup>5</sup> । उब्भिज्जदु मअरद्धअपडाआ<sup>6</sup> । पवट्टदु  
कण्ठकुहरम्मि पञ्चमहुंकाराणं रिञ्छोली<sup>7</sup> । थक्कन्तु बाहप्पवाहा<sup>8</sup> ।  
मन्थरिज्जन्तु णीसासप्पसरा<sup>9</sup> । लहदु लावखं पुणखवभावं<sup>10</sup> । खड-  
क्किआदुवारेण पविसम्ह<sup>11</sup> ।

इति प्रवेशं नाटयतः<sup>12</sup>

ततः प्रविशति नायिका कुरङ्गिका च<sup>13</sup>

नायिका । ससाध्वसं स्वगतम्<sup>14</sup> । अम्मो किं एसो सहसा गअणङ्गणादो ओ-  
दिखो पुखिमाहरिणङ्को<sup>15</sup> । किं वा तुट्टेण णीलकण्ठेण णिअदेहं ल-

PNOR "हरिणेण, W "हरिणमहि. —  
STU add णिअरमअणज्जरज्जरिअवि-  
लुत्तगता (T "जरविलुत्त", U "ज्जरव-  
इअरविलुत्त") संयुता (S सा संयुता, T  
संयुता).

20<sup>4</sup> S संव. — ORTU दे सि, S ते सि.  
— W omits संपक्षं.

20<sup>5</sup> WNOR omit ता; T यताहि. — P  
पविसम्ह. O यविसामो, R पविससमो.

20<sup>6</sup> W उन्हेदु, STU उत्तंभिज्जउ. — W  
"पढायं, N "पताआ, T मअणद्धअपआओ,  
U "पआआ.

20<sup>7</sup> PWOR पअट्टदु, N पअट्टदु, SU पव-  
ट्टउ. — P कण्ठकुहरम्मि, N कंठम्मि,  
O कण्ठकुहरम्मि, SU कलकंठकंठकु, T  
कलकंठकु. — W "हुंकाराण, NT  
"हुंकाराणं, OR "हुंकार, SU पंचमुगा-  
राण (U "णं). — P रिञ्छोली, NT  
रिञ्छोली.

20<sup>8</sup> W थक्कं, N थक्कन्तु, O थक्कंदु, R थक्कंदु.  
S ठक्किज्जंतु, T ठक्किज्जंतु, U ठक्किज्जंतु.  
— T "पववाहो.

20<sup>9</sup> P मधरिज्जन्तु, N संवरिज्जंतु. T मंदोको-  
ज्जंतु. — PSU "पसारा, T "पसारा.

20<sup>10</sup> W लहंदु, N लहेदु, R लहदु, S लहाउ,  
TU लहउ. — PTU लाअखं. — P  
NOR पुणखव, N "हावं, STU पुख-  
भावं.

20<sup>11</sup> PWOR omit. — N खिडिक्किआदुआ-  
रेण, S कड, TU किड.

20<sup>12</sup> P खडक्किआपवेसेण, W खडक्किआदुघाटनेन,  
O खडिआदुघाटनेन, R खडिआदुघाटनेन  
instead of इति; N इति प्रविशतः

20<sup>13</sup> R तत विशति.

20<sup>14</sup> P omits नायिका. — P ससाध्वसा  
अवलोक्य स्व, W ससाध्वसमात्मगतं, OR  
स्वगतं ससाध्वसं.

20<sup>15</sup> W अम्हो, S अंछो, U अम्हो. — PW  
NORST गस. — ORT omit सहसा.  
— W गययंगणहि, OR "गणहि. —  
PN अवइखो. W अवयणो, ORSU  
ओइखो, T ओइखो. — WS हरि-  
यांको.



भिदो मणोहवो<sup>16</sup> । किं वा हिअअस्स दुज्जणो णअणाणं सज्जणो  
मं संभावइस्सदि<sup>17</sup> । प्रकाशम<sup>18</sup> । इदं इन्दआलं विअ पेक्खामि<sup>19</sup> ।

विदूषकः । राजानं हस्ते यद्योत्वा<sup>20</sup> । भोदि सच्चं इन्दआलं संपखं<sup>21</sup> ।

नायिका लज्जते<sup>22</sup>

कुरङ्गिका । सहि कप्पूरमञ्जरि अब्भुट्टाणेण संभावेहि भट्टारअं<sup>23</sup> ।

नायिका उत्थातुमिच्छति<sup>24</sup>

राजा । हस्ते यद्योत्वा<sup>25</sup> ।

उट्टिऊण थणभारभङ्गुरं मा मिअङ्कुमुहि भञ्ज मज्झअं ।

तुज्झ एरिसणिवेसदंसणे लोअणाण मअणो पसीअउ ॥ २१ ॥

अवि अ<sup>1</sup> ।

जिस्सा पुरो हरइ णो हरिआललच्छी

रोसाणिअं ण कणअं ण अ चम्पआइं ।

20<sup>16</sup> SU omit वा. — O सुट्टेण, T किमु-  
लुकेण. — W शीलयंटेण णिअयदेहं. —  
STU संभिओ. — PN मअणो, OR  
\*हओ, S मणो, T \*भयो.

20<sup>17</sup> WNUSTU गअणाण. — POR सज्ज-  
णो जणो. — WN omit मं. — WOR  
संभावेदि, N भावइस्सदि, OR सं\* मं.

20<sup>19</sup> N यहि गुरंगिण, OR सहि कुरंगिण be-  
fore इदं, WNSU omit इदं; T एदं.  
— N इंदलालमिय, T इंदजालं. — PSU  
व्य, WT omit; OR अ. — N पेक्खामि,  
SU दक्खामि.

20<sup>20-23</sup> N omits. — P सच्चं भो. W भो-  
दो, STU होदि. — T सच्चमिदाणो. —  
S \*जालं.

20<sup>25</sup> N विदूत्युणेण संभावेहि भट्टारअं. — R

सहि कप्पूरमंजहिअं तुज्झ etc., see the  
following verse. — T अब्भुट्टाणेण.  
— W संभावेह, O संभावअ. — W  
भट्टदारयं, STU भट्टारं.

21<sup>a</sup> S \*भारमंजरं. — T भंग. — NO मज्झअं,  
SU मज्झमं.

21<sup>b</sup> N तुस्स, O तुज्ज. — PWNOR ई-  
दिसं, S ईरिसं. — T \*वंसणे. —  
P पसीयदु, WS पसीदतु, NOR \*दु,  
T \*दउ, U \*दह.

22<sup>a</sup> P जिस्सा, NSU जस्सा, OR जाय. —  
PWNOR हरदि, STU पुरद. — P  
हरियाहलही, N दलिहा हरिहा; O ह-  
रिआहरिहा, and adds in the margin  
ललछो; STU \*लट्ठो.

22<sup>b</sup> T रोसाणिअं. — N कणयं यावचंपकाइं.

ताइं सुवखकुसुमेहि विलोअणाइं

अच्चेमि जेहि हरिणच्छि तुमं सि दिट्ठा ॥ २२ ॥

विदूषकः । गम्भघरवासेण सेअसलिलसित्तगत्ता संवुत्ता तत्थभोदी क-  
प्पूरमञ्जरी<sup>1</sup> । ता सिअअञ्चलेण वीजइस्सं दाव<sup>2</sup> । तथा कुवं<sup>3</sup> । हा हा  
कथं वरिल्लपवणेण णिञ्चाविदो पदीवो<sup>4</sup> । विचिन्थ स्वगतम<sup>5</sup> । भोदु ली-  
लोज्जाणं जेव गच्छम्ह<sup>6</sup> । प्रकाशम<sup>7</sup> । भो अन्यआरणच्चिदं वट्टदि<sup>8</sup> । ता  
णिक्कमम्ह सुरङ्गामुहेण ज्जेव पमदुज्जाणं दाव<sup>9</sup> ।

सर्वे निष्क्रमणं नाटयन्ति<sup>10</sup>

राजा । कपूरमञ्जरीं करे यहीत्वा<sup>11</sup> ।

22<sup>c</sup> PWR 'मेहिं, T 'कसमेहि, U सुभख'.  
— PU सुलोभयाइं, T सुलोभयाइं.

22<sup>d</sup> P भवमि, W भंचेमि, N भच्चेम, T भ-  
च्चमि. — P छहिं, WOR जेहि. —  
N हरिणक्खि. — P तुमं पदिट्ठा, OR  
तुअं.

22<sup>e</sup> PWNOR गम्भघर', T 'घर'. — S 'वा-  
सेणे छ, U 'वासेय छ. — P सलिल-  
सित्त'. — STU 'सित्तसव्वगत्ता. — P  
WNOR संभूदा, T संउत्ता. — PN त-  
त्तभोदी, W तदो भोदि, SU तत्तहोदि,  
T तदो होदि. — W कप्पूरमंजरी, SU  
'जरी.

22<sup>f</sup> WSTU omit ता; OR ता इमं. — P  
OR सिच', WN भंचलेय. — PN वि-  
जिस्सं, W वज्जिस्सं, SU वीजिस्सं, T  
विज्जइस्सं.

22<sup>g</sup> S हा once. — W कथं, STU कथं. —  
P वरिल्लपवणेण, W वरिल्लचलेण, OR  
वरिल्लपल्लवेण, STU वरिल्लपल्लवपवणे-

ण. — P णिच्चादो, WN णिच्चादो,  
OR विज्जाविभो, ST णिच्चाविभो, U  
णिच्चासिभो. — N पदोपो, R पदीभो,  
S पदीभो, T पद्वो, U दीवो.

22<sup>h</sup> OR omit. — ST omit भोदु; U  
होदु. — W 'सुज्जाये, SU 'सुज्जायं.  
— P ज्जेव, WN ज्जेव, STU omit.  
— P गच्छामो, N गच्छेम, STU गमि-  
स्सामो; U adds दाव.

22<sup>i</sup> N omits भो; U भो भो. — P अंधयारं  
णिच्छिदं, W अंधारपण्णिदं, N अंधज्ज-  
रेण वट्टिदं, STU अंधआरेण जिदं तिसुवणं  
(U भुवणं). — OR पट्टि, STU वट्टइ.

22<sup>j</sup> P णिक्कमंम्ह, S 'मिभ, T 'मिभ. —  
PT सुरंग', OR सुरंगा'. — P ज्जेव,  
NO ज्जेव, R ज्जेव, STU 'मुहेणे छ.  
— OR omit दाव; ST पविसम्ह.

22<sup>k</sup> N निष्क्रामं नाटयंतः, TU तथे (T तथ)  
ति नि (U परिक्रम्य निष्क्रामं).

22<sup>l</sup> STU नायिकां हस्ते. — PNOR पद्मा.

मज्झ हत्थठिअपाणिपल्लवा ईस संचरणचञ्चुरा हव ।

जं चिराअ कलहंसमराडली होउ केलिगमणम्मि दूहवा ॥ २३ ॥

स्पर्शसुखमभिनोय<sup>1</sup> ।

जे एवस्स तिमिसस्स काटआ जे कलच्चकुसुमस्स केसरा ।

अज्ज तुज्झ करफंससक्खिणो ते हवन्तु मह अङ्गसङ्गिणो ॥ २४ ॥

नेपथ्ये<sup>1</sup>

वैतालिकः । सुहणिवन्धणो भोदु देवस्स चन्दुज्जोदो<sup>2</sup> ।

भूगोले तिमिराणुबन्धमलिणे भूमीघरे व्व द्विष्ट

संजाआ एवभुज्जपिञ्जरमुही जोएहाइ पुढा दिसा ।

मुच्चन्तो मुउउन्दकेसरसिहासोहाणुकारे करे

चन्दो एक्ककलाकमेण अ गओ संपुखबिच्चत्तणं ॥ २५ ॥

अवि अ<sup>1</sup> ।

23<sup>a</sup> P °त्थिद°, WORSTU °ठिद°, N इत्थ-  
ठठिद°. — Mss. ईसि (P ईसं). — N  
संचरणपल्लवा, O °चधुरा, R °वधुरा. —  
P हवं, WNO भव. — STU होहि  
(T होइ, U होदि) ईसि कलकंठिसंचरा.

23<sup>b</sup> OR तं. T जं अचिराअ. — PWOR  
भोदु. N omits; STU होइ. — N दु-  
भभा. OR दहगा, SU दुब्भआ, T  
दुब्भआ.

23<sup>1</sup> P परस्परं स्पर्श°, T सुखस्पर्शमभि°.

24<sup>a</sup> PO तिउसस्स, W तउसस्स, N तितरस्स,  
R टिउसस्स, T फणिसस्स. — PNS  
कदंब°, W कयंब°. — P °मुकुलस्स, W  
°कुसुमस्स, OR °मउलस्स.

24<sup>b</sup> NOR °फंससंगिणो, S °पंच°. — N उ-  
अंति, STU भवंतु. — P सुह अंगणि-  
गदा. WO याणु णिज्जिआ धुवं (O धुअ),  
O in the margin मह देहसंगआ, R  
महोद्धसंगआ, TU मम अंग°.

24<sup>2</sup> P वं पठति, T वैतालिकपोरेकः, U omits  
वं. — W सुहणुबं°, U सुभ°. — OR  
STU होदु. — P चंदुज्जोउ, WNSTU  
चंदुज्जोओ.

25<sup>a</sup> PO °हरे, W °हर, N °धरे, R °दरे, U  
°चरा. — NOU व. — PWNRTU  
द्विदे, O छिदे but in the margin द्विदे.

25<sup>b</sup> P जं जादा, WNORTU संजादा, S °णा.  
— N जोहाअ, STU °ए.

25<sup>c</sup> P मुच्चंतो, W मुच्चंतो, ST मुंचंदो. — P  
मुचकुंद°, WORS मुचुकुंद°, N मुचुउंट°,  
T मुचुअंद°. — W °केसरि°. — OR  
°सिरोसोहा°, S °सिहारेहाणुराए, TU °सि-  
हारेहाणुआरे.

25<sup>d</sup> POR पेक्ख, N पेक्क instead of एक्क.  
— NOR °कलाक्कमेण, STU °कलक्कमेण.  
— OR व. — Mss. गदो. — N  
संपुण्य°.

25<sup>1</sup> N omits.

अकुङ्कुममचन्दणं दसदिसावहूमराडणं  
अकङ्कणमकुराडलं भुवणमराडलीभूसणं ।

असोसणममोहणं मअरलञ्छणस्साउहं

मिअङ्ककिरणावली णहअलम्मि पुञ्जिज्जइ ॥ २६ ॥

विदूषकः । भो कञ्चणचराडेण वसिदा चन्दुज्जोदलच्छी<sup>1</sup> । ता संपदं मा-  
णिक्कचराडस्सावसरो<sup>2</sup> ।

नेपथ्ये<sup>3</sup>

द्वितीयो बन्दी ।

इज्झन्तागुरुधूववट्टिवलआ दिज्जनदीवुज्जला

लब्धिज्जनविचित्तमोत्तिअलआ मुच्चन्तपारावआ ।

सज्जिज्जनमणोज्जकेलिसअणा जम्पन्तदूर्इसआ

सेज्जुच्छङ्गवलन्तमाणिणिजणा वट्टन्ति लीलाघरा ॥ २७ ॥

अवि अ<sup>1</sup> ।

26<sup>a</sup> OR place 26<sup>a</sup> after 26<sup>b</sup>. — TU  
अकुङ्कुममअंदणं. — N दहदिहावधूमंडलं.  
— W °बहू.

26<sup>b</sup> T अकुङ्कुममकुंडलं. — P भवण°, N तुअ-  
णा°, OR भुअण°, STU धरणि°. — OR  
°मंडलीमंडणं.

26<sup>c</sup> N असोसणममोहणं. — T °लंछणसाउधं.

26<sup>d</sup> P नहयलंमि, T णहयएम्मि. — P पुंज-  
स्सए, W पुंजिज्जदि.

26<sup>e</sup> U omits विदू°. — W एसा instead  
of भो. STU omit. — P कणचंडेण,  
O °चंदेण थणिआ. — P पढमोगयचंदु°. —  
Mss. °ज्जोअ°. — W °कुली.

26<sup>f</sup> P ला, SU omit ता. — P सपदि, S  
संपइ, U संपदि.

26<sup>g</sup> OR नेपथ्याद्धं.

27<sup>a</sup> ORSTU omit बन्दी. — P adds पठ-  
ति. — N ठज्जंत°, O उज्जंत°, R  
दज्जंत°, S संज्जंतग°, T उज्जंतग°,  
U इज्जंतग°. — PN °धूम°, R° धूअ°,  
TU °धूप°. — S °पट्टि°. — N °बहला.  
— P दिज्जंत°, N दीअंत°. — NORT  
°दीउज्जला.

27<sup>b</sup> OR धोइज्जंत°. — U °विदत्त°. — P  
WNOR °नदा. — N मुज्जंत°, ORSU  
मुंचंत°, T मुचंत°. — R °पाटावभा.

27<sup>c</sup> T आसज्जंत°. — O °मणुख°, R °मणु-  
णाय°. — NSTU जप्पंत°, W जंपंतु°.

27<sup>d</sup> P सज्जोत्संग°, N सज्जुत्संगचलन्त°, TU  
सेज्जुत्संग°. — P मिज्जाजहा, WOR  
सेज्जाहारा, N लीलाहारा, T °परा.

देन्ता कप्पूरपूरञ्चुरणमिव दिसासुन्दरीणं मुहेसुं  
 लण्हं जोण्हं किरन्ता भुवणजणमणणन्दणं चन्दणं व ।  
 जुण्णं कन्दप्पकन्दं णिहुवणकलणाकन्दलिल्लं कुणन्ता  
 जाआ एणङ्कपाआ सरअजलहरुम्मुक्कधाराणुकारा ॥ २८ ॥

चिदुबकः ।

गिरिसुत्तंसो णहसरहंसो ।  
 णिहुवणकन्दो वट्टइ चन्दो ॥ २९ ॥

कुरङ्गिका ।

ससहरइअमरट्टो माणिणिमाणघट्टो ।  
 णवचम्पअकोअरडो मअणो जअइ पअरडो ॥ ३० ॥

कपूरमञ्जरीं प्रति<sup>१</sup> । पिअसहि तए किदं चन्दवखणं महाराअस्स पुरदो  
 पढिस्सं<sup>२</sup> ।

कपूरमञ्जरीं लज्जते<sup>३</sup> । कुरङ्गिका पठति<sup>४</sup> ।

28<sup>a</sup> PS दंता. — T 'पुंर'. — PO 'सुंदरायं'.  
 — PST मुहेसु.

28<sup>b</sup> TU सियहं. — WN किरंतो. — WN  
 OR भुभण्णं. — R 'मणायं', S 'मणो-  
 खंदयं'. — P omits चंदयं; T चंदय. —  
 PO वा, WN च, T छ.

28<sup>c</sup> PSTU जियं. — N कंदप्पमूल, SU कं-  
 दप्पदण्यं, T कदप्प. — PWOR तिहु-  
 भण्णं, N णिहुभण्णं. — S 'कंदवल्लं'.  
 — P जयंतो, W कुयंतो, S कुयंदा.

28<sup>d</sup> PWNT जादा. — P पादा सरइ जलह-  
 इम्मुक्कधारानुकारो, W 'हरोमुक्क', N 'धा-  
 रानुभरा, O सरल', STU सरभ (S म-  
 भण्णं) विसहइम्मुक्कणिम्मोअचंगा.

29<sup>a</sup> P विसुवहुतंसो, W विसभययंसो, N दि-  
 खंभहुतंसो, O विसयवहुतंसा, R विसव-  
 हुतंसो. — U यलहसर.

29<sup>b</sup> PN णिहुणभं, WR णिहुभण्णं. — N  
 पसरइ, O यवभट्टदु, R पभददु, T च-  
 वट्टइ.

30<sup>a</sup> P ससिहररयमरट्टो, W ससिहररहंभं, N  
 ससहरपिभमरट्टो, S 'रइवमरट्टो'. — W  
 मामाणिणि, U माणणि.

30<sup>b</sup> PNO 'कोदंढो'. — T भभयो. — NOR  
 पचंढो.

30<sup>c</sup> NOR SU तुय. — PWN कदं, OR कभं,  
 SU किभं. — P चंदवल्लहवखंयं, O  
 खवकव्ववभणभं, TU place चन्द after  
 पुरदो. — PO महाराभपुरदो, W तं म-  
 हा पुरद, S पुरभो. — RSU पठिस्सं,  
 T पढिस्सं.

30<sup>d</sup> STU नायिका. — P अधोमुक्को तिष्ठति  
 instead of लज्जते.

मण्डले ससहरस्स गोरए दन्तपञ्जरविलासचोरए ।

भाइ लञ्छणमओ फुरन्तओ केलिकोइलतुलं धरन्तओ ॥ ३१ ॥

राजा । अहो कप्पूरमञ्जरीए अहिणववत्थुदंसणं उत्तिविचित्तत्तणं रमणीओ सहो रसणीसन्दो अ<sup>१</sup> । तां प्रति<sup>२</sup> ।

मा कहं पि वअणेण विब्भमो होहिइ त्ति तुह गूणमिन्दुणा ।

लञ्छणच्छलमसीविसेसओ पेच्छ बिच्चवलए णिए कओ ॥ ३२ ॥

अवि अ<sup>१</sup> ।

पण्डुरं जइ वि रज्जए मुहं कोमलङ्गि खडिआरसेण दे ।

दिज्जए उण कवोलकज्जलं ता लहेज्ज ससिणो विडम्भणं ॥ ३३ ॥

चन्द्रमुद्गिभ्य<sup>१</sup> ।

मुक्कसङ्क हरिणङ्क किं तुमं सुन्दरीपरिसरेण हिराड्से ।

31<sup>a</sup> P गोर. — N दन्तिदन्तणहळेअचोरए, T दन्तपञ्जर. — P 'चोरय.

31<sup>b</sup> P ठाहि. WOR भादि, T भा. — P लं-  
त्यणमऊ, W 'मउ, N 'मिआ, OT 'मि-  
ओ, R 'णिओ, S 'मुओ. — P फरंतऊ,  
W फुरंगउ, N फुडंतओ. — P 'तुला,  
N 'तुरं, STU 'तणुं.

31<sup>c</sup> N omits अहो. — WOR अहिणववत्थु,  
N अहिणववत्थुदंसणरमणीओ सहो, S अ-  
मि. — N 'विचित्तता, O 'विचित्त, R  
विचित्तदा, S 'विहत्त, T 'विभात्ततयां, U  
adds स. — STU omit रमणीओ. —  
WSU omit सहो. — PNT 'गिस्संदो.

31<sup>d</sup> N omits.

32<sup>a</sup> PWN कहिं. — STU वि. — W वि-  
अउ. — PW होहइ, NT होइ, ORS  
होउ, U होदु. — P ति, N इत्थं, OSTU  
इत्ति, R इत्ति.

32<sup>b</sup> STU लंछणच्छवि. — N 'मुसी. — P  
पत्थे, T येकज्ज. — NOR बिच्चवलए. —  
P मिसो. — PWNOR कदो, S वि-  
ओ, T किदो.

32<sup>c</sup> WNS किं च.

33<sup>a</sup> PWOR पंडुरंगि, N पंडरेण, SU पंडरं.  
— N जदि. — PWNOR omit वि.  
— N रज्जये, S रज्जए, T रज्जय. —  
P कोमलंग. — N खडिआ, S घसिआ,  
T यडिआ, U यडिआ. — POR ते,  
T दो.

33<sup>b</sup> PW पुण. — P कउल, NS कओल.  
— POR लहिज्ज, W कहिज्ज, N ल-  
हेदु. — P विविणो. — W वेहं.

33<sup>c</sup> STU चंदं प्रति.

34<sup>a</sup> T मुक्कसंकट. — W तुवं, OR तुभं. —  
WU हिंइहि, N हिंइहि वा.

गोरगाडपरिपगडुरत्तणं पेच्छ दिस्समिमाणा मुहेण दे ॥ ३४ ॥

नेपथ्ये महान्कलकलः<sup>1</sup> । सर्वे आकर्णितकेन<sup>2</sup>

राजा । किं उण एसो कोलाहलो<sup>3</sup> ।

कपूरमञ्जरी । सप्ताध्यसप्त<sup>4</sup> । पिअसहि एदं अवगमिअ आअच्छ<sup>5</sup> ।

कुरङ्गिका निष्कम्य प्रविशति<sup>6</sup> ।

विदूषकः । एदं जेव पिअवअस्सं वञ्चणागदं अवगमिअ आअच्छदि देवी<sup>7</sup> ।

कुरङ्गिका । ता कुज्जवामणकिरादवरिसधरसोविदल्लाणं एसो हल-  
बोलो<sup>8</sup> ।

कपूरमञ्जरी । ता मं पेसेदु महाराओ जेण अहं इमिणा सुरङ्गामुहेण

34<sup>b</sup> W तुञ्ज बिंषपरिपंडु°, U गोरगंध°. —  
NU दिस्सममुणा, T दिस्सममिणा. —  
WORU ते.

34<sup>1</sup> POR महाकलकलः, WS कलकलः.

34<sup>2</sup> NSTU आकर्णयति.

34<sup>3</sup> PWN पुण. — PWNOR एष. — W  
महाकोलाहलो.

34<sup>4</sup> PWNSTU °ध्वसा; STU add तिष्ठति.

34<sup>5</sup> SU omit. — T सहि एदं अवगमिअ.  
— PW आगच्छ.

34<sup>6</sup> WSU omit. — P कुरङ्गिका । जं पिय-  
सहो याणवेदि । इति निःक्रम्य पुनः प्रवि-  
श्य च. T कुरं तथा करोति प्रविश्य पुन-  
रागत्य वदती.

34<sup>7</sup> PNT omit विदूषकः. — P सा अहं  
अवगमिऊण भगटा कधिस्सं । देवीए पि-  
यसहोए पियवयस्सस्स वंचणा कदमवगदमणां,  
W देवीए पियवयस्सस्स वंचणा कदमवग,  
N देवीए पियवयस्सस्स कदं वंचणमवग-  
मिदं । कुरङ्गिका । भट्टरअस्स वंचणं किदं

तए सह संगमं जाणिअ आअच्छदि देवी,  
O देवीए पिअवस्सेण वंचणा कदे ति अ-  
वगमिअं, R देवीए पिअवअस्सेण वंचणा  
कदे ति अवगमिअं कुरं पिअसहि भट्टर-  
अस्स वंचणं कदुअ तए सह संगमं जा-  
णिअ आअच्छदि देवी, S पिअसहि एदं  
एव्व पियवयस्सं वं आअच्छदि अवग-  
मिदुं देवी, T पिअसहि एदं एव्व पिअव-  
अस्स वंचणागअं अव° आ° देवी, U पि-  
असहि एदं जेव्व पिअ° वंचणागअं अव°  
आ° देवी.

34<sup>8</sup> P कथयति कुरङ्गिका कथेदि कथयति कुरं-  
गिका कथेदि कथयति, NR omit कुर-  
ङ्गिका see above; T विदू°. — POU  
omit ता; NR तेण. — N omits  
कुज्ज. — PWNSTU °किराअ°, OR  
°किरात°. — P °वरिस°, NSU °वरि-  
सवर°, T °वरिसहर. — P °सोवेद°,  
NOR °सोविद°, T omits °सोविद-  
ल्लाणं. — PWNORS एष, T सो. —  
NOR हलहलो, T कोलाहलो.

ज्जेव पविसिअ रक्खाघरं गच्छामि जाव देवी महाराएण सह संगमं ए जाणादिं ।

इति निष्क्रान्ताः सर्वे<sup>10</sup> ।

तृतीयं जवनिकान्तरम्<sup>11</sup> ।

34<sup>9</sup> STU omit कर्पूः. — PORT पेसदु, N पोसदु, S पेसउ. — STU पे° कप्पूरमं-जरिं महाराओ. — P जेणाहमिमिणा, W जेणं ज्जेव इहागदा वि ण जाणो-आमि omits अहं इमिणा. — N omits अहं; STU अहं वि. — OR सुरंगिआ-दुवारेण, TU °मुहेणे. — P व्येव, WS omit; NR जेव्व, O ज्जेव्व, TU व्व. — N पविसिअ. — PW रक्खाहरं, N र-

क्खाहरअं, O रक्खाघरं, R र्छाघरं, T रक्खा-धरं. — N जात, OR जह, SU जेण, T तेण. — U omits देवो and सह; ST महाराएण संगमं देवो. — N omits ण. — W याणादि, S आणाइ, T आ-णादि. — W adds राजा । एवं कुणम्म-

34<sup>10</sup> PN इति परिक्रम्य निष्क्रान्ताः सर्वे.

34<sup>11</sup> U इति तृतीयं. — PWSTU यवनि-कांतरं.



ततः प्रविशति राजा विदूषकश्च<sup>1</sup>

राजा । अहो<sup>2</sup>

गाढअरुम्हो गिम्हो पवलो मअणो कहं णु सोढवो ।

सा उण सारङ्गच्छी एक्कघरे वि दुलहा विहिणा ॥ १ ॥

जदो<sup>3</sup>

इह कुसुमसरेक्कगोअराणं इदमुहअं पि हु दूसहं ति मखे ।

जरढरइकरालिओ अ कालो सह अ जणेण पिएण विप्पलम्भो ॥ २ ॥

विदूषकः । एक्के मम्मधवाहणिज्जा अखे तावसोसणिज्जा<sup>1</sup> । अम्हा-

0<sup>3</sup> NS omit राजा.

1<sup>o</sup> PWNOR गाढभरो. — W भम्ह गिम्हो, N गिहणपवणो, T omits गिम्हो. — P पवलो, W भम्हो पवलो, N प्यभंढो, T पभलो. — POR पवणो, W मलयपव-  
णो, N omits. — P त कथं, W ता  
कथं, NOR ता कथं. — P omits यु.  
— PWNOR सहिदव्यो.

1<sup>o</sup> PWNOR omit. — SU omit वि. —  
SU दुल्लहा, T दुलाहा.

1<sup>o</sup> S omits.

2<sup>o</sup> PSTU omit इह. — S 'सरसरंकाभरा-  
णं. — PW इदमुभभं, N इदमुभरभं,  
O इदुभ तहा and in the margin as  
RU इदमुहभं, S इदमिह, T इदमुभवं.  
— ORTU वि, S कं पि. — O भ

corrected to हु, STU omit हु. —  
W दूसयं, N दुसहं, SU सुदूसहं. —  
T मखो.

2<sup>o</sup> P जठ, NR जरठ, T जरट. — PW  
NOR 'रवि. — PWOB 'करालिदो,  
N 'करळिदो. — U omits अ. — N  
आलो. — PWN सुदुभ, OR तह अ,  
T सहज. — SU विप्पभोभो, T विप-  
वोवो.

2<sup>o</sup> N एक्को, OR एक्के दाव, STU भो एक्के; T  
adds ल, U adds एल. — PW छ-  
म्मह, NOR मम्मह, ST वम्महस्स, U  
मम्महस्स. — PW 'वहणिज्जा, N 'वा-  
हणिज्जो, O 'तंवणिज्जा, R and O in  
the margin 'हणिज्जा, T वाहणिज्जो  
वि भ किं उण कुहाए and omits the

रिसो उण जणो ण कामस्स बाहणिज्जो ण तावस्स सोस-  
णिज्जो'।

नेपथ्ये<sup>3</sup>

शुकः । ता किं णु क्खु दे मूलुप्पाडिदचूलिअं सीसं करिस्सं'।

राजा । विहस्य<sup>5</sup> । वअस्स लीलावणसच्छन्दचारिणा केलिसुएण किं  
भणिदं'।

विदूषकः । सकोधम्<sup>7</sup> । आ दासीएपुत्त भुत्थल्लजोग्गो सि<sup>8</sup>।

नेपथ्ये<sup>9</sup> ।

सबं तुम्हारिसाहितो संभावीअदि जइ मे ण होन्ति पक्खाव-  
लीओ<sup>10</sup> ।

राजा । कधं उड्डीणो विअ<sup>11</sup> । विदूषकं प्रति<sup>12</sup> ।

rest. — N अखो, U omits अखे ता'.  
— N 'सोसणिज्जो, S तावससो'.

2<sup>3</sup> T omits. — P जणमणो. — N काम-  
बाहणिज्जो omits the rest. — P व-  
हणिज्जा, WO वहणिज्जो, R हणणि-  
ज्जो. — OR तावसोसणिज्जो. — SU  
add किं उण कुहाए.

2<sup>4</sup> SU omit शुकः. — W किं न, S किं ण.  
— PWNTU खु, O क्ख, R क्खु, S  
हु. — N omits दे: STU एवं. — P  
'चूलियं, W समूलुप्पाडियं', N मूलप्पा-  
लिअचूलिआविअलं, OR 'चूडिआविअलं,  
RT 'प्पाडिअ', S आलुप्पाडिअ', U  
'प्पालिअचूलाअं. — P विसरिअं सिरं, N  
सोसअं, SU ते सिरं, T दे सिरिकं. — P  
संपचं, WOR करइस्सं, N करिस्से विल-  
सवरिसंघं.

2<sup>5</sup> SU omit वअस्स. — N 'वणं स्स', U

'वणस्स'. — P केतोसयसउंतेण, W के-  
लो, TU 'सउंतेण. — WT भणिअं.

2<sup>7</sup> W omits.

2<sup>8</sup> PORST आः. — OR 'उत्त. — P भुंजि-  
णयजोगे, W सुल्लयकरणजुगो, N भुत्ति-  
जोगो, R भुत्थुल्ल', STU जालिअभक्ख-  
णजोगो.

2<sup>10</sup> N शुकः सच्चं. — P 'सेहितो, N तुम्हारि-  
हितो, S तुम्हाहिं, T तमाहितो, U तु-  
म्हाहितो. — PNTU संभाविज्जदि (TU  
'ज्जद), S संभावीजद. — PWOR ज-  
दि. — OR मह. — W णा मे. —  
P होत्तिउ, W हुंतीउए. — STU पक्ख-  
वालीओ, U पक्खपालीओ.

2<sup>11</sup> N राजावलोक्य, SU रा । विलोक्य. —  
WORSTU कधं. — P व्व, W omits;  
O विअद, R विअदि.

णिंसा तलिणवित्थरा तह दिणस्स वडुत्तणं

ससी लहइ खण्डणं तह अखण्डविम्बो रई ।

णिदाहदिअहेसु विप्फुरइ जस्स एस क्कमो

कहं ण स विही तओ खुरसिहाहि खण्डज्जइ ॥ ३ ॥

किं च णिउणं सलाहणिज्जो जइ सुहअसंगमो भोदि<sup>1</sup> । जदो<sup>2</sup>

मज्झणहे सिरिखण्डपङ्ककलणा आ संझमोल्लंसुअं

लीलामज्जणमा पओससमअं साअं सुरा सीअला ।

गिम्हे पच्छिमजामिणीणिहुवणं जं किं पि पञ्चेसुणो

एए पञ्च सिलीमुहा विजइणो सेसा सरा जज्जरा ॥ ४ ॥

विदूषकः । मा एवं भण<sup>1</sup> ।

पराडुच्छविच्छुरिअणाअलआदलाणं

3<sup>a</sup> N णिहा तह ण वित्थरा जह दिणेलु दीह-  
त्तणं. — WOR दिणेलु. — P वदुत्तणं  
and वटुत्तणं, OR वडुत्तणं, S पुडुत्तणं, T  
उद°, U सुडु°.

3<sup>b</sup> P लहरि, NOR लहदि. — P देवो in-  
stead of रई.

3<sup>c</sup> TU णिदाघ°. — P °दिघाहसुं. W °दिअ-  
सेसु, N °दिअसेलु, OR °दिवसेसु. —  
P विप्फुरदि, W विप्फुरइ, N °रंदि, OR  
°रदि. — STU कस्स एक्कम्मो, P एस  
क्कामो.

3<sup>d</sup> WN कधं. — W स ण. — PWN  
तदो, R तडो. — STU कहं ण विस-  
सेसुणो. — PNO °हिं. W °सिंहाहिं, R  
°सिहाइं, SU °धराहि, T °धराए. — W  
°ज्जदु, N खंडज्जदि, OR °ज्जए.

3<sup>i</sup> N किं चा, R किं वा. — STU णिच्च.  
— PWN सेवणिज्जो, STU सहणिज्जो

गिहो. — P जहि, WNOR जदि. T  
जइ ज. — W सुहिसंगमो, N लुहअज-  
णसंगमो, STU पिअजणसमाभमो. — P  
WN होदि, S भविस्सइ, T हविस्सदि,  
U भविस्सदि.

4<sup>a</sup> P मज्झचे, NRSTU मज्झये, O मज्जये.  
— S सिरिकंठ°. — O °मुल्लंसुअं, N  
°मोल्लंसअं.

4<sup>b</sup> P °मज्जणायं पउससमये, W पउस्स°, OR  
पदोस°, U °मज्जणमण्यओस°, STU °स-  
मआ. — WS सीअला.

4<sup>c</sup> N गीयहे. T गिमे. — PN °णिहुअणं. —  
P omits पि; N च, ST वि.

4<sup>d</sup> P एदं, W एदो, NORSTU एदे.

4<sup>i</sup> NORSTU एव्वं.

5<sup>a</sup> P पंडुत्थविरिदिनाय°, W पंडुत्थवि°, SU  
°च्छइ°. — WNORSTU °कुरिद°. —  
Mss. °लदा°. — S °यादायं.

साहारतेल्लरसपेसलपोप्फलाणं ।

कप्पूरपंसुपरिवासिअचन्दणाणं

भहं णिदाहदिअहाणं वअस्स होउ ॥ ५ ॥

राजा । एदं उण एत्थ रमणिज्जं<sup>1</sup> ।

सपञ्चमतरङ्गिणो सवणसीअला वेणुणो

समं सिसिरवारिणा वअणसीअला वारुणी ।

सचन्दणघणत्थणी फरिससीअला कामिणी

णिदाहदिअहोसहं सअलसीअलं कस्स वि ॥ ६ ॥

अवि अ<sup>1</sup> ।

लीलुत्तंसे सिरीसं सिहिणपरिसरे सिन्दुवाराण हारो

अङ्गे ओल्लं वरिल्लं रमणपणइणी मेहला उप्पलेहिं ।

दोसुं दोकन्दलीसुं णवविसवलआ कामवेज्जोवणिज्जो

तावातङ्केकतन्तं महुसमअगमे एस वेसो ऽ बलाणं ॥ ७ ॥

5<sup>b</sup> W सहार°, N साहेर°, OR साहोडविल्ल°, STU साहाविओल्ल°. — WNOR °परिपेसल°, S °रसपेसण°. — PR °पोफलाणं, W °पुफलाणं, N °पोफहाणं, O °पोफुलाणं.

5<sup>c</sup> OR °फंस°, T °पर°. — PWNOR °वासिद°, T °वासिआ°. — S °चुखआणं. T °प्योत्थंआणं, U °वत्थआणं.

5<sup>d</sup> PN °दिअसाण, W °दिअसाण. ORSTU °हाण. — PNOR भोदु, STU होदु.

5<sup>i</sup> O omits राजा. — WS इदं, OR सव्वं. — PWNOR पुण. — P अत्थ, W पिक्क. — N रमणाज्जं.

6<sup>a</sup> N सणचम°. — W वेणवो, N वेणणा.

6<sup>b</sup> N °वारिणो.

6<sup>c</sup> OR °घणत्थली, STU °रसत्थणी. — PNR सअणसीअला, W सायख°, O सअण° corrected to फरिस°. — T °सीदाला.

6<sup>d</sup> P °दियस्सोसहं, W °दिवसो°, NU °दिअसो°, T °दिहसो°. — PW भण ण सीयलं. T सआलसीअलं.

7<sup>a</sup> P लीलुत्तंसो, W लीलो°, OR लीलुत्तंसं. — N सरीसं त्यण°, ST सिहण°, U सिहर°. — N सिंधुवाराण.

7<sup>b</sup> T जहणपणइणी मेहला.

7<sup>c</sup> P °कुंडलीसुं, TU °कंदलेसुं. — P भवविसखलया. — P कामणिज्जो मणिज्जो, W °विज्जो मणुज्जो, N °वेड्डो मणुड्डो, O °वेज्जो मणोक्खाः, R °वेज्जो मणोणो.

7<sup>d</sup> P तावत्तंक्रवमाणं, W तावातंकिक्कतंतं, N

विदुषकः । अहं उण भणामि ।

मञ्जुगहलगहघणचन्दणपङ्किलाणं

साअं णिसेविअणिरन्तरमज्जणाणं ।

सामासु वीअणअवारिकणुक्खिआणं

दासत्तणं कुणइ पच्चसरो वहूणं ॥ ८ ॥

राजा । स्मरणमभिनीय ।

पच्चङ्गं णवरूवभङ्गिघडणारम्मे जणे संगमो

जाणं ताणं खणं व रत्तिदिअहा गच्छन्ति दीहा अवि ।

जाणं ते अ मणं पि देन्ति ण रइं चित्तस्स संताविणो

ताणं जन्ति मणोरहेक्कजणा मासोवमा वासरा ॥ ९ ॥

भावो गिग्हेङ्गितन्तो. OR तावातंककवमा-  
यां, S तावुङ्गभेङ्गतंते, TU तावुत्तभेङ्गतंते (T  
ताउत्तं). — WR 'गदे, O 'समय गदे.  
— N खलणं.

7<sup>1</sup> PW पुण, S omits.

8<sup>2</sup> W मञ्जुगहसणह, OR मज्जगहस वहनचंद-  
ण, ST मञ्जुसदिसणवचंदण, U मञ्जु-  
गहदिसणवचंदण. — TU 'सोअलाणं

8<sup>3</sup> P निसेविद, W णिसेसिप, NOR णिसे-  
सिद, STU साअणहसेविद (S 'सेविअ').  
— TU 'णिरंदर.

8<sup>4</sup> N इसीसि, STU णीसासु. — N वीअण-  
वा, STU वीअणिअ. — PWNORU  
'कणुक्खिदाणं, S 'कणोल्लिदाणं, T 'क-  
णुक्खिदाणं.

8<sup>5</sup> PW कुणदि, N वहदि, R कुणच. — W  
वहूणं, NO खलाणं, R खलाणं.

9<sup>1</sup> P पच्चणो, W पंचणं, OT पच्चणं, R प-  
चणं. — NOR 'रुअ, STU 'वूद. —

S 'भंग. — T दिणे. — WOR संगमं,  
O in the margin संगमो.

9<sup>2</sup> WOR वंडताण मणम्मि होति सहसा अ-  
याम हल्लोहला (W 'हलो); O in the  
margin as our text. — PNSTU  
ताण. — PO खणं व ज्वन्ति, N कखणं  
भवन्ति, TU खणे व्य. — O दअहा. — P  
यच्चन्ति, N वदन्ति, O वट्ठन्ति.

9<sup>3</sup> P जाणं सो ण खणं पि, WOR ते णिहं ण  
खणं (W खणणं omits ण) पि, NSTU  
जाणं ते (SU दो) अ मणम्मि, O in the  
margin णिच्चं जाण खणं पि. — ST दन्ति.  
— P नि, T omits ण. — PW रइ,  
T रइ. — SU रित व्य, T रितं च. —  
P ते ताविणो, WOR संदाविणो, STU  
उत्ताविणो.

9<sup>4</sup> P जन्ति, N ज्वन्ति, T दित्ति, U ठन्ति. —  
P मणोरहेक, WOR जअम्म दोहरतमा.  
— NT मसोपमा. — S वसरा.

विदूषकं प्रति<sup>1</sup>। अत्थि तग्गदा का वि वत्ता<sup>1</sup>।

विदूषकः। अत्थि<sup>1</sup>। सुणादु पिअवअस्सो<sup>1</sup>। कधेमि सुहासिदं दे<sup>1</sup>। जा सा कप्पूरमञ्जरीए रक्खाभवणे सुरङ्गा दिष्सा सा देवीए दिट्ठा<sup>1</sup>। तदो तं सुरङ्गादुवारं देवीए पिहुलसिलासंचएण णीरन्धं कदुअ णिवड्डं<sup>1</sup>। अणङ्गसेणा कामसेणा कलिङ्गसेणा वसन्तसेणा विब्भमसेण त्ति पञ्च चामरधारिणीओ सेणन्तणामहेआओ सहेण फरक्किदफरअकर-  
वालहत्थाओ कारामन्दिरस्स रक्खाणिमित्तं पुब्बदिसाए णिउत्ताओ<sup>1</sup>।

अणङ्गलेहा चन्दणलेहा चित्तलेहा मिअङ्कलेहा विब्भमलेह

9<sup>1</sup> P राजा विदू°, S omits.

9<sup>2</sup> PW अवि अ अत्थि, N वअस्स अत्थि, STU किं अत्थि after वत्ता. — N त-  
गा, OR तत्थगदा.

9<sup>3</sup> P. सुखेदु, W सुणादु. — STU वअस्सो.

9<sup>5</sup> PWSTU कहेमि. — P सुहासियं, W क-  
खसुहासियं. — P त. W ते, STU  
omit दे add राजा। कहेहि २। (T  
omits २) विदू°।

9<sup>6</sup> P जं सा, W omits सा; N जदो प्पहुदि.  
OR जदो प्पहुदि सा. — PNOR संज-  
री. — P रक्खाभवण, N भवणादो.  
— P सुरंगादुवारं, N सुरंगादुआरे, O सु-  
रंगा, R रंगा, T सुरंगदुवारेण. — PN  
omit दिष्सा; T गदा. — PNOR omit  
सा. — POR omit देवीए. — P दिट्ठं,  
OR omit. — WT add राजा। तदो  
तदो। विदूषकः.

9<sup>7</sup> P translation only. — N तदो प्पहुदि,  
OR तदो आरहिअ, SU तदो अ. —  
WT omit तं. — OR सुरंगा°. — W  
N दुआरं, STU कुहरं omit देवीए. —

N बहलसिला°, STU पिंगलमिला°. —  
T गोरंधे. — W कदुइय, S करिअ. —  
W णिवड्डं, NR पिहिदं, O omits;  
STU णिवंधिअ. — P देव्या एधुरसि-  
लासंचयेन बंधापितं नोरंधं कर्त्तव्या.

9<sup>8</sup> W अखं च before अणङ्ग°. — WOR क-  
लिंगसेणा कामसेणा, N कलंगसेणा वसन्त°  
विब्भमसेणा चिन्तसेणा णामधेआओ omits  
कामसेणा and त्ति पंच; ST विब्भमसेणे  
त्ति पंच. — PN omit सेणन्त°, WOR  
रेण त्ति णाम°, W °धेया, OR °हेआ.  
— P omits सहेण-हत्थाओ. — NOR  
omit सहेण; S सहेण वि. — W फर-  
क्किदफरया करवालहत्था महचारणाउ, N  
फफारकंपिदकरवालधारिणीओ, OR फर-  
क्किदफरकरवालहत्थाओ (O कर°), S  
परप्परं किं पि कलवालहत्थाओ फलआवो,  
T परप्परं कंपिदकरवालहत्थाओ सच्चंमा-  
वो, U परप्परं कंपिदकरवालहत्थाओ सफ-  
लाओ. — N कारमंदिररक्खा°, SU  
कारामंदिररक्खा°, T बंदिघररक्खा°. —  
P °देसाए, N °दिसाओ, T °दिसा. —  
S णिउत्ताओ. T णिउत्ता.

त्ति लेहन्तणामहेआओ पञ्च सेरन्थीओ पुह्विदसिलीमुहधणुहत्था-  
ओ दक्खिणदिसाए णिवेसिदाओ<sup>9</sup>।

कुन्दमाला कञ्चणमाला बउलमाला मङ्गलमाला माणिक्क-  
माल त्ति मालन्तणामहेआओ कलिदकुन्तहत्थाओ तन्वोलकरङ्कवा-  
हिणीओ पञ्चिमदिसाए ठाविदाओ<sup>10</sup>।

अणङ्गकेली बङ्गरकेली सुन्दरकेली राअकेली कन्दप्पकेलि  
त्ति केलीअन्तणामहेआओ फलअखग्गधारिणीओ मज्जणपाली-  
ओ उत्तरदिसाए आढत्ताओ<sup>11</sup>।

9<sup>9</sup> P ता अणंग°. — OR चित्तलेहा चंदलेहा,  
STU चंदणलेहा (U चंदलेहा) मिअंकेलेहा  
इंदुलेहा, W मियंग°. — SU °लेहे ति. —  
PWORS omit लेहन्त°; N गामधेआओ.  
T गामहेआओ. — U omits पञ्च. — P  
पुंसिदमिलिमुहधणहत्थेण निवडणिअद्धतो-  
णारट्टुद्धरधाणुक्कसस्सणा समं सरंधीसत्थेण, W  
पुखित्तमिलीमुहधणुहत्था निविडसंनद्धमेरं-  
धीसत्थेण, N °सिलीमुहहत्थाओ, OR °ध-  
गुहत्थेण णिवित्थ(R °ट्टु°)सेरंधीसत्थेण सह  
(R omits सह), STU °धगुहत्थेणओ.  
— P दक्खिणाए दि°, N दत्तिणाए  
दि°, S दहिविहिणिसाए. — OR णि-  
वेसिआओ, S णिउत्ताओवेसिओ, T णि-  
उत्तावो.

9<sup>10</sup> P कुंद° कंचण° वउल° कुवलय° मंगलमाले.  
W कुंद° चंद° चंदण° मंगल° कंचणमाल,  
N कुंद° चंदण° कुवलअ° कंचण° मंगल°  
माणिक्कमाल, OR कुंद° वउल° चंदण°  
कुवलअ° माणिक्क° (R adds कंचण°)  
मंगलमाल, STU किद° कंचण° वउल°  
(P वउल°) माणिक्क° रअणमाले (S °ला,  
T °ली). — PT ति, N ति सत्त. —

PW गामधेयाउ, N माल ति गामधेआ-  
ओ, OR गामहेआओ, S मालगामहेओ  
पंव, T गाम. — P उहयहत्थकलिदकुंदेण  
परिससहस्सेण परिवेडिदाओ, W तह क-  
लिदकुंतहत्थाउ, N गवणिसिदकुंतहत्थपा-  
इक्कसहस्सेण, OR कलिदकुंदहत्थाओ, S  
omits; T कंषिदकुदलट्ठीवो, U कट्ठिअ-  
कोदंढलट्ठीओ. — P तंवलकरंडवाहिउं.  
W तंवलकरंड°, R तंवलकवाहिणीओ.  
S तंवलकरंगवाहिणीओ दंडहंथाओ दहि-  
विदणिसाडिककोअंढलट्ठीओ, T तंदूल°, U  
तळ्ळूल°. — PW ठविदाउ, N णिवेसि-  
दाओ.

9<sup>11</sup> T अंगकेलि ववरक्कामराअकि ति. — W  
OT वङ्कर°, N कर्कर°, R पुङ्कर°, SU ब-  
व्वर°. — PW सुंदर° राअ° कंदप्पकेली,  
N कंदप्प° सुंदर° गोलुप्पलकेलि, OR रा-  
अ° सुंदर° कंदोदकेलि, S सुंदर° काम°  
राअकेलि, U काम° राअकेलि. — PW  
omit ति. — PS omit केली°; WN  
गामधेआओ, OR गामहेआओ, T के-  
लिअंत°. — P चेडियक्कडत्तलाविडरिल्लेण  
भिच्चसहस्सेण समं, W फडयकडयल्लचि-

ताणं पि उण उवरि मन्दारवदी तरङ्गवदी कल्लोलवदी मदिरावदी केलिवदि त्ति पञ्च वदीणामहेआओ कणअचित्तदण्डहत्थाओ सुहासिदपाढिआओ अञ्जक्खीकिदाओ<sup>12</sup> ।

राजा । अहो देवीए अन्तेउरस्स दासीसामग्गी<sup>13</sup> ।

विदूषकः । एसा देवीए सारङ्गिआ णाम सही किं पि विस्सवेदुं पेसिदा<sup>14</sup> ।

ततः प्रविशति सारङ्गिका<sup>15</sup>

सारङ्गिका । जअदु जअदु भट्टा<sup>16</sup> । देवी विस्सवेदि<sup>17</sup> । अज्ज वडसाविन्नीमहूसवोवअरणाइं केलिविमाणं आरुहिअ देवेण पेक्खिद्व्वाइं ति<sup>18</sup> ।

तला विबुधविदुरिल्लाउ, N फालअखगधा-  
रिणीओ पापिङ्गसहस्सेण समं, OR फड-  
अचक्खेल्लणविज्जुरिल्ला, S सफलआसि-  
लआ, T कणअवेत्तधारणीओ, U कणअवे-  
त्तदंडहत्थाओ. — P मज्जणवालीउ, NTU  
omit; OR मज्जणकरीओ, S 'पालिआ.  
— W केलीसहेण उत्तर'. — PS आण-  
ताओ, W अठ्ठाउ, T पच्चक्खिकिदावो,  
U पच्चक्खीकिदा आणंताओ.

9<sup>12</sup> U omits. — ST अखं वि, N ताणं वि.  
— PO पुण, W मज्जे, R omits; T  
उणो. — ST उवरि मन्दिरस्स. — P मदि-  
रावदी कल्लोलं तरंगं माणं केलिवदीदि.  
W मंदारं कल्लोलं तरंगं मदिरां केलि-  
वदि, N मदिरां केलिं कल्लोलं तरंगं  
माणवदी, OR मंदिरां कल्लोलं अणंगं  
केलिवदि, S दारं तरंगं कल्लोलं मदिरां  
केलिवदि. — PT ति, N पंच नि. —  
WOR omit पंच वदी, N see below.  
— P 'धेयाउ. — W कणयवित्तं. N  
परिहारकुमारीओ कणअ, S कणअवेत्तंदो-

लिअकराओ, T omits, see iv. 9<sup>11</sup>. —  
P सुहासीयपडियाउ, W सुहासिआ, NS  
सुहासिअपाठि, O सुहसिअ, R सुहा-  
स्पअपाठि, T सुहासिहपाठि. — P अट्ट-  
क्खीरदाओ, W अट्टक्खी, N बंदीणाम-  
धेआओ अट्टक्खी, OR अट्टक्खी, T  
अञ्जक्खीदावो. — WNOR 'किदाओ. —  
PW add पंच वीणाकारीओ, N adds नि.

9<sup>13</sup> PWNOR अहो देवीए सामग्गी अन्तेउरोचिदा.

9<sup>14</sup> N भो.वअस्स देवीए एसा, SU एसा वि,  
T अहो instead of एसा. — W कि-  
मपि, T किं वि. — P विणवेदुमागदा,  
N विणवेदइत्तुं, OR विस्सविदुं किं पि, TU  
विस्साविदुं. — S पेसिआ. — P adds  
राजा । आगच्छदु.

9<sup>15</sup> STU प्रविशय.

9<sup>16</sup> PN omit सार. — SU जेदु, T जेदु २.  
— WN महाराओ.

9<sup>17</sup> PN देव देवी, W भट्टारकं देवी. — N  
विस्सावेदी, U 'वेद्.

9<sup>18</sup> P भाउभूदमाटावडमावितोमहोसवे पेक्खेव-



राजा । जं आदिसदि देवी<sup>19</sup> ।

चेटो निष्क्रान्ता<sup>20</sup> । उभौ परिक्रम्य प्रासादाधिरोहणं नाटयतः<sup>21</sup>  
ततः प्रविशति चर्चरो<sup>22</sup>

विदूषकः ।

मुक्ताहलिल्लाहरणोच्चआओ लासावसाणे तलिलंसुआओ ।

सिञ्चन्ति अखोखमिमीउ पेच्छ जन्तज्जलेणं मणिवारणहिं ॥ १० ॥

इदो अ<sup>1</sup> ।

परिभ्रमन्तीउ विचित्रबन्धं इमाउ दोसोलह एच्चणीओ ।

खेलन्ति तालाणुगअप्पआओ तुहङ्गणे दीसइ दण्डरासो ॥ ११ ॥

समंससीसा समबाहुहत्या रेहाविसुद्धं अवराउ देन्ति ।

णाइं, W भाउयाइ महुसउवयरणाइं, N  
चउत्थदिअहे भविअ वटसावित्तिमहुसवोभ-  
करणाइं, OR वडमाइत्तीमहुसवोवअरणाइं,  
S तडाअमहुसवोवयरणाइं, T तटाअमहुस-  
वोवकरणाइं, U तडाअमहु<sup>१९</sup>. — P देवेण  
केलोविमाणपासादमारुहिअ, N देवेण के-  
लिविमाणप्पमादमारुहिअ. — W देवेण  
देयो पिरिखदव्वणि, N 'दव्व, T 'दव्वं.  
— P omits ति; W तित्ति, NR ति.

9<sup>19</sup> P आदेशे, NS देवी आणवेदि, TU देवी  
आदिसदि.

9<sup>21</sup> NOR omit परि<sup>१९</sup>. — P प्रासादरोहणं,  
W 'रोहनाटितकेन, NU प्रासादरोहणं, T  
प्रासादाग्ररोहणं.

9<sup>22</sup> PORSTU omit. — W चच्चरो.

10<sup>a</sup> N विदू<sup>१९</sup> भो पेक्ख २ मोत्ता<sup>१९</sup>. — S 'भ-  
रणज्जल.ओ, TU 'भरणज्जलाओ. —  
OR लासा<sup>१९</sup>, T शच्चा<sup>१९</sup>. — N चलिअं-  
सुआओ, STU तरलंसु<sup>१९</sup>.

10<sup>b</sup> P सिञ्चन्ति, W सिञ्चन्ति. — N अखोख-  
मिमीअ, O 'मिमीओ, SU 'ममीओ, T

'ममीअ पेक्ख. — P जंभज्जलेणं, N जं-  
ताज<sup>१९</sup>, OR 'लेहिं, STU जंतंजलं. —  
W मणिभाइणेहिं, N 'वारणेहिं, OR 'धा-  
रणहिं, STU जज्जरसिंगणहिं.

10<sup>1</sup> PWSU omit.

11<sup>a</sup> P इदो हसंटीउ, W 'मंतीए, SU 'मंतीओ.  
— WORSU इमा इदो, N विणिम्मि,  
T आमा इदो. — P दोसालह, WOR  
सोलह, N दोमोहसं, S सोडह, TU सोडस.  
— P एच्चणीओ, S शंवईओ.

11<sup>b</sup> Mss. 'गद<sup>१९</sup>. — PNORU 'ण्पदाओ, S  
'ण्पवाओ, T 'पदावो. — S रंगंगणे, TU  
रंगंगणे. — POR दोसदु. WN दोसदि,  
S omits. — P दंडरेसी, W डंड<sup>१९</sup>, N  
दंतुरासे, S तडुओ सो, TU तंडवो सो.

12<sup>a</sup> P समंससीसमव्वाहुहत्या, W सामंस<sup>१९</sup>, N  
'सीसं. — N 'हत्थं, S सहव्वाहुबंध, U  
'वाहुबंधा. — N रेह<sup>१९</sup>, S रेखा<sup>१९</sup>. —  
WOR 'विसुद्धा. — N अघराओ, SU  
अपराओ, T अपरा. — PS दंति, N  
होति, T दअंती.

पंतीहिँ दोहिँ लअतालबन्धं परोप्परं साहिमुहीउ चलिं ॥ १२ ॥  
 मोचूण अखा मणिवारआइं जन्तेहि धारासलिलं खिवन्ति ।  
 पडन्ति ताओ सहिआणमङ्गे मणोभुवो वारुणबाणचङ्गा ॥ १३ ॥  
 इमा मसीकज्जलकालकाआ तिकण्डचावाउ विलासिणीओ ।  
 पुलिन्दरूवेण जणस्स हासं समोरपिच्छाहरणा कुणन्ति ॥ १४ ॥  
 हत्थे महामंसवलीधराओ हुंकारफेक्कारवा रउदा ।  
 णिसाअरीणं पडिसीसएहिँ अखा मसाणाहिणअं कुणन्ति ॥ १५ ॥  
 का वि वाइअकरालहुदुक्का रम्ममहलरवेण मअच्छी ।  
 दोल्लआहिँ परिवाडिचलाहिँ चल्लिकम्मकरणम्मि पअट्टा ॥ १६ ॥

12<sup>b</sup> RSU पंतीहिँ. T पंतिहिँ. — P दोहिँ.  
 — NSU परप्परं. T परपरु. — WORS  
 'मुही, N 'मुहा, TU 'मुहीओ. — P  
 वले, W चलंति, N हुवंति. OR अ के-  
 लि, S ऊं ॥ णं ॥ लिं, T सल्लो, U  
 कल्लिं.

13<sup>a</sup> U मोचूण. — P मणियारयाइं, OU 'धा-  
 रआइं, R 'हारआइं, S 'सारआइं, T मु-  
 कूखअम्मपिधारआइं. — N जन्तेहिँ. OR  
 जंतेण. — R विवंति, ST खिपंति.

13<sup>b</sup> T पंटीति. — P सहिआण अंगे, WO in  
 the margin R महिलाण अंगे (W अं-  
 गो), N अ पिआण अंगे, O in the text  
 अविआण अंगे, S वि पिआणमंगे, TU  
 वि पआणमंगे (T 'मंगे). — P मणो-  
 भवे, W मणोहवा. OR 'भुओ T 'भवो.  
 — P 'बाणउङ्गा, W 'वाणउङ्गा. N 'बा-  
 णकप्पा, O 'वाणजुङ्गा in the margin  
 'लोणा. R 'वाणजुङ्गा, T 'वाणचंगो.

14<sup>a</sup> N समीकज्जलकालअंगा. OR 'कालदेहा,  
 S मसीमुक्कल, T मसीकज्जल, U म-  
 सोमज्जल. — P तिकंडवावाउ, N ति-

हंडहारोओ. OR तिकंडचावाओ, ST ति-  
 कवंडचावाओ, U तिक्खंडचावाओ.

14<sup>b</sup> WT 'रूपेण, N 'रुणा. — ORST 'भ-  
 रणा. — W करंति, T करेति.

15<sup>a</sup> N omits. — P महामासविलोउ बाला,  
 W 'वलीधरीउ, O महावंस, OR 'व-  
 लीधराओ, STU महामंसधरीओ वङ्क (T  
 बङ्क) हुंकारफेक्कार (S 'छिक्कार, T 'पे-  
 क्कार). — OR 'रवाउ. — P रउरदा,  
 OR रहा, SU अ रोहा, T अ रंदा.

15<sup>b</sup> N omits. — W णिसायरीहिँ, S 'सरीणं.  
 TU णीसाचरीणं. — P मासाखा, S  
 'भियाअं. — O करेति, R करेति end of  
 the mss.

16<sup>a</sup> PNO वादिद, WT वादद, S वाहिअ.  
 — P 'हुडका, NT 'हुदुका, O 'हुंङ्का,  
 S 'छिडका. — PWO मंदमहल. —  
 WNT 'लण्ण, U 'रण्ण. — WST  
 मिअच्छी.

16<sup>b</sup> PWNO भूलदाहिँ (W 'हि), SU दोल-  
 आहि. T दोल्लदाहि. — N पडिवाहिँ

किङ्किणीकअञ्जणञ्जणमखा कण्ठगीइलअजन्तिअतालं ।  
 जोइणी व लअणच्चणलीलं तारणेउररवं विरअन्ति ॥ १७ ॥  
 कोउहल्लवसजङ्गमवेसा वेणुवाअणपरा अवराओ ।  
 कालवेसवसहासिअलोआ ओसरन्ति पणमन्ति हसन्ति ॥ १८ ॥

प्रविश्य<sup>१</sup>

सारङ्गिका । पुरो ऽ वलोक्य<sup>१</sup> । एसो महाराओ मरगदपुञ्जादो कअलीघरं अ-  
 गुप्पविट्ठो<sup>३</sup> । ता गदुअ देवीए विखाविदं णिवेदेमि<sup>४</sup> । उपसत्य<sup>५</sup> । जअदु  
 जअदु भट्टा<sup>६</sup> । देवी विखवेदि जधा साअंसमए तुम्हे मए परिणाइ-  
 दव्व त्ति<sup>७</sup> ।

चलाहिं, SU परिणाहिं, T परिवाडिच्चहिं.

— P वल्लिकम्म, W चल्लि २ कम्म.

N खच्चकम्म, O चारिकम्मकरणेहिं, STU

ञ्जल्लि, S \*करम्मि. — P पइटा.

17<sup>a</sup> P खिलिरोकदरणमखा, W \*कदरणञ्जण-  
 सहं, NS \*कद, O \*किदसणज्जणसहं,  
 T किंकिणीए किदञ्जणमखा, U \*किद.  
 — P कंठगीहिलयजंतितदाणं, W \*गीटि-  
 लयजंतित, N \*गौदलभजंतितताला, O  
 \*गादलभजंतितताणं, SU \*गोअ, T  
 \*गोह.

17<sup>b</sup> P योगिणी, N जोगिणी, O जोइणि, T  
 जोअणि व्व. — P \*कोलं, WO \*केलिं,  
 N \*किल्लं, S लभयं-गालोले. — W \*र-  
 वा, N तालणेउररअं, S \*णेउण. — P  
 विरयंते, N विलभंति, O विारंति.

18<sup>a</sup> PWO कोदु. — P \*हल्लजणयांगनिवेसा,  
 N \*जणयांगुलवेसो, S \*वसगामिर, TU  
 \*गम्मिर. — PWN \*वादण.

18<sup>b</sup> P \*नासियलोयं, W \*भामिअ, N \*हासिद,  
 O \*भामिअलोक्कं, S कालवेअरवहासिअ  
 corrected to कारवे, T काअवेअरअ-

भासिअ, U राअवेअरवहासिद. — PW  
 उसरंति. — S अंसति.

18<sup>1</sup> P omits. — WT add सारंगिका.

18<sup>2</sup> W विलोक्य.

18<sup>3</sup> PWSTU एस; PN add पुणो. — S  
 omits महाराओ, U puts it after म-  
 रण. — P मरगयपुंज येव, W मरगयपुंजे  
 व गदो, NO मरगअकुंजं (O \*पुंजं) जेव्व  
 गदो, SU मरगअ, T मरकअ. — PS  
 TU कदलो, N कंदलो. — PWN \*हरअं,  
 T \*घरमइल्लमणुपविटो, P अणुपइट्टा,  
 W अणुपयट्टो, N अणुपइट्टो, O पइट्टो,  
 S पविट्टो भट्टा, U \*विट्टो.

18<sup>4</sup> P ता तगद पि, N ता तगदं पि गदुअ,  
 O omits गदुअ. — N देवीविखावीविअं,  
 O विखाविदं. STU देवीविखविदं. — P  
 WNT विखवेमि.

18<sup>5</sup> O जअदु once only, SU जेदु once  
 only, T जेदु २. — W महाराउ, N  
 देओ, O भट्टार.

18<sup>7</sup> W भट्टारय देवी, PNO add एवं, W इदं.  
 — STU जह; TU add अज्ज. — N

विदूषकः । भोदि किं एदं अकराडकुम्भराडपडणं<sup>8</sup> ।

राजा । सारङ्गिए सव्वं वित्थरेण कधेसु<sup>9</sup> ।

सारङ्गिका । एदं विस्सवीअदि<sup>10</sup> । अणन्तरादिक्कन्तचदुहसीदिवसे देवीए पोम्मराअमई गोरी भेरवाणन्देण कदुअ पडिद्वाविदा<sup>11</sup> । अअं च दिक्खाविहिप्पविट्ठाए देवीए विस्सत्तो जोईसरो गुरुदक्खिणाणि-  
मित्तं<sup>12</sup> । भणिदं च तेण<sup>13</sup> । जइ अवस्सं दक्खिणा दादवा ता एसा दीअदु<sup>14</sup> । तदो देवीए विस्सत्तं<sup>15</sup> । जं आदिसदि भअवं ति<sup>16</sup> । पुणो वि

संज्ञासमयः; S adds अज्ज. — N जूअं, SU तुह्मेहिं सा, T ठमं. — P मया परिणाविट्ठु, W \*शाखदव्व, N \*शेदव्वा omits ति; S \*शाहदेव्वो, T \*शाहदव, U \*शाहदव्वे.

18<sup>8</sup> W भोदी, N भो, ST omit; U होदि omits किं — P \*कुम्भराडं, W \*कुम्भ-  
दवराणं, N अकालकोहंडं, O अअंडं, S TU आभासादो णियडिअं अहंडं (S अ-  
अंडं) गुण्णंडफले (S कोहिंडफले).

18<sup>9</sup> WO सवित्थरं omit सव्वं. — PS कहेहि, N कधेहि, T कहेस, U कहेसु. — P adds किं खेदं, W कं खेद ति, O किं एदं ति.

18<sup>10</sup> N एव्वं, O देव एदं, SU एव्वं, T omits. — T कहिजइ.

18<sup>11</sup> P अणान्तरातिक्कंदव्वदउसोए दिवसे, W अविक्कंतचउहसीदिअसे, N अणान्तरातिक्कंत-  
चउहसीदिअसे, O अणान्तरं णिप्पत्तवउह-  
सीदिअहे, S अणान्तादक्कंदचउहईदिअहे, T अणान्तराणोक्कंदचउहईदिअहे, U \*क्कंदच-  
उहसीदिअहे. — P पोमरायमणिक्कमणी, W पोमरायमाणिक्कमयं, N पोम्मोराअमई, O पोम्मराअमाणिक्कमई. S पोम्मराअमरं.

— W गोरि, N गौरी. — W कदुअ भेरवाणंदस्स पासे, N कदुअ भं. — PT कदुअ. — P परित्थाविदा, W पदि, N पडिद्वाविदा, O पडिद्वा, S पडिद्वाविआ, T पटाविदा, U पइ.

18<sup>12</sup> PWNO सअं. — POT अ. — P दि-  
क्खा गिहाद, W दिक्खा गदीहा, NO दिक्खा गहिदा, S दक्खिणाविहिं पयिट्ठाए, T दिक्खाविहिणिविट्ठाए, U दिक्खाविहि-  
प्पविट्ठाए. — P तदो देवीए, W तदा तयापि, NTU omit देवीए; O तदो तए. — P विणविट्ठो य सो, N विस्सुत्तो.

18<sup>13</sup> O तेण जोईसरेण, TU देण.

18<sup>14</sup> P दि, W जदि, OSTU जइ मे. — NO गुरुदक्खिणा. — PWSU दाअव्वा. — P एसा दीअदु, W पसादीकयदु, N पसादीअदु महाराअस्स, O अहिहलहो अत्थो करोअद ता एसा दीअदु, S पसाद उप्पादीअदु एदं, TU उप्पादीअदु एदं.

18<sup>15</sup> PS omit तदो. — N विस्सत्तं, STU भणिदं.

18<sup>16</sup> W जं आ तं कायव्वं, N आदिसति, S \*मइ. — O भेरवाणंदो. — PWNSTU omit ति.

उल्लविदं तेण<sup>17</sup> । अत्थ एत्थ लाडदेसे चण्डसेणो खाम राआ<sup>18</sup> । तस्स दुहिदा घणसारमञ्जरि त्ति<sup>19</sup> । सा देवणएहिं णिहिट्ठा जधा एसा चक्क-  
वट्टिघरिणी भविस्सदि त्ति<sup>20</sup> । तदो सा महाराएण परिणेदद्धा जेण  
गुरुस्स वि दक्खिणा दिस्सा भोदि<sup>21</sup> । भट्टा वि चक्कवट्टी किदो भो-  
दि<sup>22</sup> । तदो देवीए विहसिअ भणिदं जं आदिसदि भअवं ति<sup>23</sup> ।  
अहं च विणवेदुं पेसिदा<sup>24</sup> । गुरुदक्खिणा वि दिस्सा<sup>25</sup> ।  
विट्ठकः । विहस्य<sup>26</sup> । एदं तं सीसे सम्पो देसन्तरे वेज्जो<sup>27</sup> । इध अज्ज वि-  
वाहो लाडदेसे घणसारमञ्जरी<sup>28</sup> ।

18<sup>17</sup> P पुणो पुणो. — WO omit वि. —  
O भणिदं, STU उत्तं; PWO add च.  
— T तेण भेर°, U देण.

18<sup>18</sup> N अत्थ एत्थ. — P लाडसमंडले, W \*दे-  
सम्मि, NT लाट°, O लाडदेसमंडले. —  
W \*सेणे.

18<sup>19</sup> S दुहिआ. — P \*मंजरी ति, N \*मंजरी  
खाम.

18<sup>20</sup> P दिवणाहि, WT \*सुएहिं (T \*हि), N  
देवखेहिं, O देवखेहिं. — P दिट्ठा, W  
आद्धट्ठा, NO आदिट्ठा, T omits. — W  
NOT omit जधा; SU जह. — STU  
omit एसा. — P चक्कवट्टकारिणी, N  
चक्कवत्ति°, T \*परिणी हविस्सदि. — P  
omits ति, — T adds णिव्वाहिदं.

18<sup>21</sup> P omits. — N omits सा; O तए. —  
PW \*राअहत्थेण, N \*राअस्स, O \*राओ.  
— PW परिणाविदव्वा, N \*णेत्तव्वा, O  
\*णाविदव्वो ति, TU \*णेदंवा. — N  
तेण. — NSTU गुरुदक्खिणा, O अम्ह  
गु°. — NU omit दिस्सा; S वि दिस्सा.  
— PW भविस्सदि, O भोटु, S होइ,  
TU होदि.

18<sup>22</sup> WNO भत्ता. — NTU omit वि; OS  
अ. — O चंक्कवत्ती. — PWNO कदो,  
SU omit; T कोदे. — P भोत्ति, WT  
होदि, O भोटु ति, SU होइ.

18<sup>23</sup> P omits तदो; W ता. — SU विह°  
दे°, T अवहसिअ दे°. — PNO भणिअं,  
T भणिदं. — P यदा. — O आणवेदि,  
S आदिसद. — PWNOS omit ति.  
— W adds तं कोरदि.

18<sup>24</sup> P तदो अहं च. — PNSTU \*विदुं. —  
S पेसिआ.

18<sup>25</sup> P गुरुस्स वि गुरु°, WNO गुरुस्स गुरु°  
(O दक्खि°) SU तुह गुरुद°, N \*दक्खि-  
णाणिमित्तं. — PWNO omit वि. —  
W सा instead of दिस्सा, N omits;  
O दिस्से ति. — U adds होइ.

18<sup>26</sup> O omits.

18<sup>27</sup> W ता उवक्खायां णं. STU इदं. —  
PWT omit तं; N ते, U ता. — P  
उत्तोसे.

18<sup>28</sup> Mss. इह. — OS विआहो. — P ला-  
इण्णे, N लाट°, STU देसन्तरे. — TU  
\*मंजरी ति

राजा । किं दे भेरवाणन्दस्स पहावो परोक्खो<sup>29</sup> ।

सारङ्गिक । देवीए कारिदं पमदुज्जाणस्स मज्झट्टिदवडतरूमूले चामु-  
रडाअदणं<sup>30</sup> । भेरवाणन्दो वि देवीए समं तहिं आगमिस्सदि<sup>31</sup> । त-  
ग्गदे अ तक्खणविहिदे कोदुअघरे विवाहो भविस्सदि<sup>32</sup> । इति परिक्रम्य  
निष्क्रान्ता<sup>33</sup> ।

राजा । वअस्स सब्बं एदं भेरवाणन्दस्स विअम्भिदं ति तक्केमि<sup>34</sup> ।

विदूषकः । एवं रोदं<sup>35</sup> । एा हु मअलञ्छणं अन्तरेण अस्सो मिअङ्कम-  
णिपुत्तलिअं पज्जरावेदि सेहालिआकुसुमुक्करं वा करोदि<sup>36</sup> ।

प्रविश्य<sup>37</sup>

18<sup>29</sup> P ते पुण, N ते, O omits; STU देण.

— N भेरवाणंदप्यहावो. S भेरवाणंदप-  
भावेण. P पहावा, TU पहावेण. — P  
परोखेवा, W परोक्खे, N ण प्पच्छक्खो,  
S अघरक्खो, T ण सकीअदि विदू, U  
अपरोक्खो. — O adds दे तां प्रति कहिं  
स संपदं भेरवाणंदो.

18<sup>30</sup> P देवी, STU omit. — PNO कारिद,  
W \*दे. — W पमुज्जाणस्स, TU \*ज्जा-  
ण. — POU \*ट्टिदे. — P \*तरंमूल, N  
\*खउलतरं, S \*चट. — P चामुंडाअदणे,  
WN \*डाअअणे, O \*डाअअणे, STU  
चामुंडाय आअदणं (S \*तणं).

18<sup>31</sup> O भेर. — PWNOS omit वि. —  
PWN देवी omit समं. — PWNOTU  
omit तहिं. — SU आअमिस्सदि, T  
आमिस्सदि.

18<sup>32</sup> P उभो अणदो, W अणदो, N ता अ-  
ज्जा, O ता सज्जा, TU तणय. — NO  
TU omit अ. — W तक्खणविहिदा,  
NO ठक्खणविहिदो, S तंकालं, TU  
तङ्कालं, U \*विहिदय. — P कोदुअघर.

W केअईलदाहरण, N कोऊहडघरे, O  
कोऊहलेना. — PNOSU omit भवि-  
स्सदि; T हविस्सदि. — PWNOS add  
ता इह ज्जेव (P व्येय, O ज्जेय) देवेण  
ठादव्वं (P गंदव्वं, W गंतव्वं).

18<sup>33</sup> P omits इति. — ST omit परिक्रम्य.

18<sup>34</sup> W राजा साकूतं. — WNU सव्वं. —  
W विर्यभिय, N विज्जंभिअं, O विअं-  
भिअं. ST भेरवाणंदविहिदं, U भेरवा-  
णंदविहिअं. — PS omit ति; WT ति.  
— P तक्कोमि.

18<sup>35</sup> OSTU एव्वं. — N खेदं, SU एदं.

18<sup>36</sup> NU मिअंकलं, OST मिअलं. — P  
मयंकं, W मिअंकपुत्तलियं, O \*पुत्तलिं. —  
PO पज्जरावेदि, W पळभवेदि, N प्पसा-  
रदि, S \*वेइ, U पज्जरिवेदि. — W  
एा हु सरअसमोरमंतरेण सेहा\*, N एा हु  
रुदुसमअमंतरेण सेहा\*. — P \*कुसुमक्कोरे,  
W \*कुसुमक्कोरो, TU \*कुसुमफुक्कारं. —  
PO विकरेदि. WN किरदि. S करेइ, U  
करोदि.

18<sup>37</sup> NO ततः प्रविशति.

भैरवानन्दः । इअं सा वडतरूमूले णिब्भिस्स सुरङ्गादुवारस्स पिधानं  
चामुण्डा<sup>38</sup> । तां हस्तेन प्रणम्य<sup>39</sup> ।

कप्पन्तकेलिभवणे कालस्स पुरो ऽ सुराण रुहरिसुरं ।

जअइ पिअन्ती काली परमेद्धिकवालचसएण ॥ १९ ॥

प्रविश्योपविश्य च<sup>1</sup> । अज्ज वि ण णिगच्छदि सुरङ्गादुवारेण कप्पूरम-  
ञ्जरी<sup>1</sup> ।

ततः प्रविशति सुरङ्गाद्वारोद्घाटितकेन कर्पूरमञ्जरी<sup>3</sup>  
कर्पूरमञ्जरी । भअवं पणमामि<sup>4</sup> ।

भैरवानन्दः । उइदं वरं लहसु<sup>5</sup> । इध ज्जेव उवविस<sup>6</sup> ।

कर्पूरमञ्जरी उपविशति<sup>7</sup>

भैरवानन्दः । स्वगतम<sup>8</sup> । अज्ज वि ण एदि देवी<sup>9</sup> ।

प्रविश्य<sup>10</sup>

18<sup>38</sup> P एदं तं. O इदं वडतरूमूलणिब्भिस्स. SU  
वडभरुं, T वउमाहि. — W णिकंतस्स.  
N विनिहिदस्स. — O सुंगा. — N  
दुआरस्स. — P पिधानं. W विधाने,  
N पिहाण, OSU पिहाणं, T पिधाणं. —  
W चामुंडास्ते, O omits; T चामुंडाअ-  
दणं. — WO add इह (O मत्थ) ज्जेव  
(O ज्जेव्) खणमेतं चिट्ठामि.

18<sup>39</sup> PN omit तां; W चामुंडा. O चामुंडां.  
— SU कतांजलिः प्रणम्य. — N adda  
पटति.

19<sup>a</sup> P भुवणा कोलस्स. — WNS omit पुरो.  
— P सुराणा. WN सुराण, O सुरासुर,  
ST सुरासुराण (T णं). — W रुहरिसु-  
रपुरं. N रुहरिसंपूअं.

19<sup>b</sup> PNO जअदि. — N चंडी परमेद्धी. —  
T कपालचसण्या.

19<sup>1</sup> P प्रविश्योपवि व. OSTU श्योपसृत्य. —  
NO omi: च

19<sup>2</sup> O कहं अज्ज वि. — P निगच्छदि, N  
आअच्छदि, S णिगच्छदि. — O सुंगा.  
— NO दुआरेण.

19<sup>3</sup> U omits ततः. — W उद्घाटननाटितकेन,  
NSU सुरंगोद्घाटितकेन, T सुरंगोटितकेन.

19<sup>4</sup> TU कर्पू पुरोवलोक्य. — P पणविज्जसि,  
WO पणमिज्जसि, N पणविज्जसि.

19<sup>5</sup> P उच्चिदं. W पुत्ति इच्छियं. N उचिदं, S  
वच्छे इमं. T उदई. — P वर. — W  
लह, OT लहेसु, S लहेहि, U लहस्सु.

19<sup>6</sup> N omits. — Mss. इह. — P ध्येव,  
O ज्जेव्, SU मव्व, T वव्व. — P  
उपमसु. W उपविम, O उवविससु, SU  
उवविसाअदु (S उप), T उवविसदि.

19<sup>7</sup> PNSU omit. — W कर्पू तथा कत्वा.  
— T omits उपविशति.

19<sup>8</sup> PNSTU omit भैरु; W स्व भैरु. —  
OS omit स्वगतम.

19<sup>9</sup> O कहं अज्ज. — STU ण एदि अज्ज

राज्ञो । परिक्रम्य पुरो ऽ वलोक्य च<sup>11</sup> । इअं भअवदी चामुण्डा<sup>12</sup> । प्रणम्यावलोक्य च<sup>13</sup> ।  
इअं कप्पूरमञ्जरी<sup>14</sup> । ता किं खेदं<sup>15</sup> । भैरवानन्दं प्रति<sup>16</sup> । इदं विस्मयीअदि  
णिअभवणे विवाहसामगिं कदुअ आअद म्हि<sup>17</sup> । ता गेण्हअ  
आगमिस्सं<sup>18</sup> ।

भैरवानन्दः । वच्छे एवं करीअदु<sup>19</sup> ।

राज्ञो व्यावृत्त्य परिक्रामति<sup>20</sup>

भैरवानन्दः । विहस्य स्वगतम्<sup>21</sup> । इअं कप्पूरमञ्जरीठाणं अखेसिटुं गदा<sup>22</sup> ।  
प्रकाशम्<sup>23</sup> । पुत्ति कप्पूरमञ्जरि सुरङ्गादुवारेण जेव तुरिदपदं गदुअ  
सट्टाणे चिट्ठु<sup>24</sup> । देवीए आगमणे पुणो आगन्तव्वं<sup>25</sup> ।

कप्पूरमञ्जरी तथा करोति<sup>26</sup>

वि. — N गो गच्छति. — P कलावदो  
देवो.

19<sup>11</sup> WT राज्ञो २, S देवो and omits the  
rest. — TU omit परिक्रम्य. — W  
वलोक्य. — P omits च; TU स्व.

19<sup>12, 13</sup> O भअवं पणामामि । भैर । विरं जोअ  
उवविससु । देवो.

19<sup>12</sup> P भयं, W अण इयं. — P भगवतो  
देवो चा°, W भवतो, SU °वई.

19<sup>13</sup> PN प्रविश्यावलोक्य च, STU omit.

19<sup>14</sup> P अण इअं, W अध इयं, N इतो इअं,  
O अण कप्पू इअं, T इअं अ.

19<sup>15</sup> NSTU एदं, O खेदं.

19<sup>16</sup> T प्रकाशं भैर° प्रति.

19<sup>17</sup> W इयं, O भअवं इदं. — P विणवीय-  
सि णियभुवणे, O °भवणं. — P कदुय  
विवाहसामगियं, N कदुअ वि°, O गदुअ  
वि°. — WT °सामगो, S विआह°. —  
PW आगद म्हि, O omits; T आदंस्सि.

19<sup>18</sup> P ततो, WN ततो तं. O omits; SU  
तं. — PO गेण्हविअ, N गय्हविअ,  
S गाहिअ. — ST आअमिस्सं.

19<sup>19</sup> PNOT वत्से. — SU इदं, T एव्यं. —  
WO करिदु. S करइ, TU किरदु.

19<sup>20</sup> P व्यावृत्ति, S omits.

19<sup>21</sup> TU omit विहस्य.

19<sup>22</sup> P omits इअं. — P कप्पूरमंजरी इति  
गेहमणेसिटुं, W °मंजरीघरं, SU °जरि-  
ट्टाणं — W गदा इति निःक्रांता.

19<sup>23</sup> O प्रकाशं कप्पूरमंजरीं प्रति.

19<sup>24</sup> NOT °मंजरी. — P त्वं सुरंगाद्वारेण,  
N °दुआरेण, O सुरंगादयोरे. — P प्येव.  
N जेव्य, O ज्जेव्य, STU omit. — P  
तुरिदपद. N तुरिदं पदं, SU तुवरिअ°.  
T तुरिअ°. — P गडुय, W गइअ. —  
P पंगणे, W णिअभवणे, T संगणे. —  
P विट्ठु.

19<sup>25</sup> PWS देवो. — O आगमणेण, STU  
आअमणे. — O पुणो वि, S इह पुणो  
वि, TU पुणो इह. — W आतंतव्वं,  
STU आअं, TU °दव्वं.

19<sup>26</sup> PU omit. — W कप्पू° । इं भअवं आ-  
णवेदि । इति निष्क्रांता, N कप्पू° दुङ्गं



राज्ञी । इदं रक्खाघरं<sup>27</sup> । प्रविश्यावलोक्य च स्वगतम्<sup>28</sup> । अए इअं कप्पूरम-  
ञ्जरी<sup>29</sup> । सा का वि सारिक्खा दिट्ठा<sup>30</sup> । प्रकाशम्<sup>31</sup> । वच्चे कप्पूरमञ्जरी  
कीदिसं दे सरीरं<sup>32</sup> । आकाशे<sup>33</sup> । किं भण्णासि<sup>34</sup> । मह सिरोवेअणा समु-  
प्पस्य त्ति<sup>35</sup> । स्वगतम्<sup>36</sup> । ता पुणो तहिं गमिस्सं<sup>37</sup> । प्रविश्य पार्श्वायवलोक्य<sup>38</sup> ।  
हला सहीओ विवाहोवअरणाइं लहुं गेण्हअ आअच्छध<sup>39</sup> । इति  
परिक्रामति<sup>40</sup> ।

प्रविश्य कपूरमञ्जरी तथेवास्ते<sup>41</sup>

राज्ञी । पुरो ऽवलोक्य<sup>42</sup> । इअं कप्पूरमञ्जरी<sup>43</sup> ।

भैरवानन्दः । वच्चे विभ्रमलेहे आणीदाइं विवाहोवअरणाइं<sup>44</sup> ।

करोति, O कर्पूः । जं भवं आणवेदि त्ति  
निष्क्रान्ता.

19<sup>27</sup> PNS देवी, O राज्ञी निरूप्य. — NST  
इदं. — P रक्खगेहं, N रक्खागेहं, O  
रक्खाभवणं.

19<sup>28</sup> S omits च. — PWNO omit स्व.

19<sup>29</sup> TU omit अए.

19<sup>30</sup> N omits सा; P adds पुण. — P  
साङ्गा, W सारिक्खा, N सदिका, O  
रस्सा सारिक्खय, S सारिक्की, T सरकि,  
U सरिक्की. — P पिक्खिदा, W भय्या,  
N मए पि, O चिट्ठदि.

19<sup>31</sup> PWNO omit.

19<sup>32</sup> PN वत्से. — PNOT मंजरी. — N  
कीदिसं. S कीरिसं, TU केरिसं.

19<sup>34</sup> WNSTU भण्णासि.

19<sup>35</sup> N सच्चा मह, TU omit मह. — P  
सिरोवेणा. W सिरेवेभणा, N सरीवेभणा.  
O वेअणा. — PWNO omit समु,  
TU प्पस्ये. — PWN omit त्ति. —

S adds ता सेरं सुणोअदु, TU सेरं सु-  
प्पीअद.

19<sup>36</sup> P देवी, WO राज्ञी, NU राज्ञी स्व, S  
omits.

19<sup>37</sup> TU omit ता. — U पुणो वि.

19<sup>38</sup> S omits प्रविश्य; T प्रका. — PN पा-  
र्य्यतोवलोक्य O पार्श्वम्, STU पश्चादव;  
O adds च.

19<sup>39</sup> W हेला. — PS omit सहीओ; N सु-  
खीओ. — P गण्णाइं, W गणाइ, N  
गण्णाइं, S विआहो, T होवरणं, U  
होवअरणं. — P इह. WN लहु, STU  
omit. — W गियहअ, SU गयिहअ. —  
P आगच्छय, W आगच्छ, N आअध,  
O आगमिस्सध, STU आअच्छध.

19<sup>41</sup> P omits प्रविश्य; O कर्पूः प्रविश्य.

19<sup>42</sup> S देवी. — PN add च. S adds स्व.

19<sup>44</sup> P कालवदि. TU मिअंकलेहे; SU add  
किं. — WO आणिदाइं, S आणिआइ.  
— P वगण्णाइं. N पकरणाइं, S वि-  
आहो, SU गणाइ. T गण्णाइं.

राज्ञो । अध इ<sup>45</sup> । किं उण घणसारमञ्जरीसमुद्दाइं आहरणाइं विसु-  
मरिदाइं<sup>46</sup> । ता पुणो गमिस्स<sup>47</sup> ।

भेरवानन्दः । एवं भोदु<sup>48</sup> ।

देवो निष्कामति नाटितकेन<sup>49</sup>

भेरवानन्दः । पुत्ति कप्पूरमञ्जरि तं जेव करीअदु<sup>50</sup> ।

कर्पूरमञ्जरी निष्कान्ता<sup>51</sup>

राज्ञो । रत्ताण्हप्रवेशं नाटयति कर्पूरमञ्जरीं दृष्ट्वा<sup>52</sup> । अए सारिक्खदाए विण्णडिद  
म्हि<sup>53</sup> । स्यगतम<sup>54</sup> । झाणविमाणेण णिव्विग्घं परिसप्पिणा तं आणेदि  
जोईसरो<sup>55</sup> । प्रकाशम<sup>56</sup> । सहीओ जं जं णिवेदिदं तं गेण्हअ आअ-  
च्छध<sup>57</sup> । चामुण्डायतनप्रवेशनाटितकेन तामवलोक्य<sup>58</sup> । अहो सारिक्खदा<sup>59</sup> ।

19<sup>45</sup> WNSTU देवो. — PNO आणोदाइं,  
W omits; STU अह इं.

19<sup>46</sup> PWO पुण. — P °मंजरीए समुचिताइं,  
WNO °समुचि°, S °दाइ, T समुचिभाटं,  
U °इआइ. — PNSU आभरणाइं (SU  
°इ), T आभनणाइं. — P वीसरि°, W  
वीसरियाइं, SU °दाइ.

19<sup>48</sup> STU एव्वं. — PO कौरुदु, N करीअदु,  
STU omit भोदु.

19<sup>49</sup> P omits देवो; WOTU राज्ञो. — W  
निकम्प्य, ST निष्कमणं, U निष्कामं. —  
S नाटयति.

19<sup>50</sup> STU omit पुत्ति. — P तं ज्येव, W  
तं ज्येव, N तह ज्येव, O तह ज्येव्व,  
S तुय वि तहिं, T तुमं वि तं ज्येव्व, U  
तुय वि तं जेअ. — PWO कौरुदु, S  
गंतव, TU करिअदु.

19<sup>51</sup> S नायिका पूर्ववदाचरति, TU नायिका  
निष्कान्ता.

19<sup>52</sup> WOU देवो, N राज्ञो राजा च. S omits.

— W °एहे. — N नाटयतः. — STU  
नायिकां दृष्ट्वा. — S adds स्व.

19<sup>53</sup> P सारिच्छण, W सारिक्खण, N सा-  
रिक्खण, STU सारिच्छेण. — N वि-  
णदिद, O विदंविद, STU विण्णल्ल.

19<sup>54</sup> S omits.

19<sup>55</sup> O णिव्विग्घपरिसप्पिणा झाणा°, S °वि-  
खादेण, TU °विखाणेण. — P णिव्वि-  
ग्घपरिसप्पिणा, W णिव्विग्घं परिसरे अ-  
प्पणो, N णिव्विदं परिसप्पणं, STU  
णिव्विग्घेण. — PO तामाणेदि, W तं  
तमाणेदि, N तमाणेदि, S तं आणेदि,  
TU पुरिसं (T पुरुसं) इत्थिअं वा आणे-  
दि (U °योइ). — P महाजोगेसरो, W  
महाजोई, N महाजोओ.

19<sup>56</sup> WNSTU omit.

19<sup>57-59</sup> WNSTU omit सहीओ. — N छं  
once only, ST omit; U जो. — W  
णिवेदिदव्वं, ST विवाहोइदाइं (S °इ),  
U विवाहोइदो. — PO तं तं, W तं  
लहुअं. NST omit. — O गेण्हअ, S

भैरवानन्दः । देवि उवविस महाराओ वि आअदो ज्जेव वट्टदि<sup>60</sup> ।

ततः प्रविशति राजा विदूषकः कुरङ्गिका च<sup>61</sup>

भैरवानन्दः । आसणं आसणं महाराअस्स<sup>62</sup> ।

सर्वे यथोचितमुपविशन्ति<sup>63</sup>

राजा । एसा सरीरिणी मअरइअपालित्तिआ देहन्तरसंठिदा सिङ्गार-  
सवरचावलट्टी दिवससंचारिणी पुण्णिमाचन्दचन्दिआ<sup>64</sup> । अवि अ  
गुणगणमाणिकमञ्जूसा रदणमई बाउल्लिआ<sup>65</sup> । तधा अ एसा विसा-  
रिणी कुसुमणिअरा महलच्छी<sup>66</sup> । किं च<sup>67</sup> ।

गण्हअ, U गण्हआ. — P आगदा, W  
गळध. S आअच्छत्त, T आअळझ, U आ-  
अंळम्ह. — W 'यतनेप्र', N 'यतननाटि-  
तकेन, S चामुंडागृहं प्रविश्य तामव' स्व.  
TU चामुंडामंटपप्रवेशं नाटयति प्रविश्य  
कर्पूरमंजरी पूर्ववदास्ते. — W तामलोक्.  
TU राज्ञी तामव'. — W सारक्खिदा २.  
N सरिळं, SU सारिळं. T सरिळं.

19<sup>60</sup> P वत्से कलावदि, W देवी. — WO  
उवविमसु. — WTU omit वि. — PW  
आगदो. — P ध्येव, NO ज्जेव्व, STU  
एव्व and omit वट्टदि.

19<sup>61</sup> T विदूषकच. — O सारंगिका च.

19<sup>62</sup> N omits भैर'. — WNS आसणं once  
only. — PSTU omit महाराअस्स.

19<sup>64</sup> N राजा नायिकां प्रति. TU राजा स्व. —  
WO एसा सा. — W कर्पूरमंजरी सार-  
क्खिया विलासचरणा instead of सरी-  
रिणी. — P 'छयापालिया. W 'छयप-  
रिद्धिआ, N मअरइअपालिद्धिआ, O मअ-

रइअस्स सव्वाधिआ सत्तो, STU 'पालि-  
त्तआ. — P देहन्तरं संठिद, N देहन्तरेण  
मंटिआ, STU omit. — P 'सबधुल-  
लट्टी. W 'सवर', N सिंगारसचावलिट्टी,  
O 'संचअवावलट्टी, STU सिंगारसमर', T  
'चाप'. — N दिअस', ST दिअह'. —  
P पुणमुदिया, W पुण्णिमाइंद', NO 'अंद',  
STU पुणचंद'.

19<sup>65</sup> S मखे, TU अवि अ मखे. — P पट्ट-  
यगुणमाणिकमंजूसा, W एसा गुणगणमा-  
णिक्कुसुत्तिया, N प्यगुणगुण', O प्यगुण-  
गण', S गुणगणण'. — BNOSTU  
रअण', P गामयी, W मणिऊण मणास्स.  
— BPO अंजणस्स सलाआ, W वाउ-  
णिआ, N अंजणसलाआ, STU पुत्तलिआ.

19<sup>66</sup> P omits. — W जधा सु, N जधा अ,  
O जधा, SU जहा, T omits. —  
STU omit एसा. — B आरणकुसुममा-  
णिप्यच, W लावणकुसुमणिसणा, N रअ-  
शोकुसुमणिउणा, O अरणकुसुमणिप्फणा,  
STU विसारिणी कुसुमणिअरा. — O  
महलट्टी.

भुवणजअपडाआ खूवेहा इमीए

जह तह णअणाणं गोअरं जस्स जाइ ।

वसइ मअरकेऊ तस्स चित्ते विचित्ते

वलइअधणुदणो पुह्णिहं सरेहिं ॥ २० ॥

विदूषकः । जनान्तिकम्<sup>1</sup> । सच्चं किदं तए आहाणअं<sup>2</sup> । तडं गदाए वि णावाए  
ण वीससीअदि<sup>3</sup> । ता तुण्हक्को चिट्ठ<sup>4</sup> ।

राज्ञो । कुरङ्गिकां प्रति<sup>5</sup> । कुरङ्गिए तुमं महाराअस्स विवाहणेवच्छं कुण  
सारङ्गिआ वि घणसारमञ्जरीए करेदु<sup>6</sup> ।

20<sup>a</sup> P °जणपडाया, W भुअणजयपडोया, N °जणवताआ, O °वडाआ, T °पडाआ. — WN रुअ°, STU रुवसोहा.

20<sup>b</sup> BPO जह जह, T तह तह. — B गोअरे, N गोरसं. — BWNO जादि. P दि.

20<sup>c</sup> PSTU गअणवलणसखा (P वयण°, P°T °चलण°) पेसिदो तस्स मखे. — O चसदि. — B मयरपो, W मयरद्धो, N °केतु, O °केदु. — N विचित्तो.

20<sup>d</sup> W वलइय°, N वलइद°. — B पुंदेहिं. P पुंखिदोसू, WNO पुंखिदेहिं, STU पुंखिदेसू. — PSTU अणंगो, W ससरेहिं.

20<sup>1</sup> B जनांतिकं । एकांते, PN जनांतिकेन.

20<sup>2</sup> O वअस्स सच्चं, P सत्त्वं, T सच्चं. — B कयं, PW कदं, O omits, S गदाए गहिदं, U एआए गहिदं. — P ते, OSU omit; T तोए. — P आहाणयं, O आहणं सुणसु, S आभलणं, TU आभरणं; S adds किं दु, TU किं तु.

20<sup>3</sup> B तङ्गिदाए, PN तङ्गदाए, W महाण-

यतङ्गदाए, O तङ्गदाए, ST तङ्गदेण. U तङ्गएण. — NSTU omit वि. — B गौकाए, PW गावाए, N गौआए, O गाविआए, SU विआरेण, T विआए. — B घोसमदि, WOSU विससोअदि, T यिमसिअदि.

20<sup>4</sup> O omits. — S तं. — PWNSTU तुग्होको. — P चिट्ठ, STU चिट्ठामि. — WO add पियययस्स (W only) तुमे मअणसरप्पहारजज्जरिद(°ज्जरिअ°)हिअअं एवं कुरुकुराअंतं (O कुरुकुरुअंतं) सुणिअ देवो तुह अहिप्पाअं सुणिस्सदि (O सुणिस्सदि । तुण्हक्कअं चिट्ठ) । भरवानंदः । वळे (W only) पत्तं विवाहमंगलमुहुत्तं ता महाराअस्स किज्जदु जधोचिदं तए पडिचणं (W जधोचिदप्पडि°).

20<sup>5</sup> U omits राज्ञो. — BO omit कुर° प्रति.

20<sup>6</sup> B कुरंगीए, STU omit. — N तुभं. — B गोवत्थं, P °निवत्थं, N गोवळं, OS विआह°. — PWNNO कुर, S कु. — B

इत्युभे अप्युभयोर्विवाहघटनां नाटयतः<sup>7</sup>

भैरवानन्दः । उवज्झाओ हक्कारीअदु<sup>8</sup> ।

राज्ञो । एसो सअलसोत्तिअमोलिमण्डणं अज्जउत्तस्स उवज्झाओ  
अज्जकविञ्जलो चिट्ठदि<sup>9</sup> । ता करेदु अग्गिआरिअं<sup>10</sup> ।

विदूषकः । एस सज्जो म्हि<sup>11</sup> । भो वअस्स उत्तरीए गण्हं दाइस्सं दाव<sup>12</sup> ।  
हत्येण हत्यं गेएह कप्पूरमञ्जरीए<sup>13</sup> ।

राज्ञो चमत्कृत्य सविषादमवलोकयति<sup>14</sup>

सारंगोया, P सारंगिए. — PNSTU omit  
वि. — NT करोदु, O कोरदु.

20<sup>7</sup> BO इत्युभयोर्विवाहः, PN 'वाहकरणं,  
STU उभे तह इत्युभयोर्विवाहालंकारं (S  
तहे ति उभः, T 'वाहनेपथ्यं) कुरुतः.

20<sup>8</sup> WO भैर' वच्छे. — B उवज्झाय, O उ-  
वज्जाओ. — B हक्कारियदु, T अक्का-  
रिअदु.

20<sup>9</sup> BS omit राज्ञो; TU देवो. — B उ-  
पाध्याय आर्यकपिञ्जलस्तिष्ठति. — PW  
NO read अज्जउत्त एसो वि (O omits)  
and omit सअल<sup>9</sup> अज्ज<sup>9</sup>; S सअलसो-  
त्तिअमोलिमण्डणं अज्जउत्तस्स एस, TU एस  
सअलसोत्तिअमोलिमण्डणं अज्जउत्तस्स. —  
P उज्जाउ, O उव्वज्जाओ. — PN 'क-  
विञ्जलओ, STU 'कवञ्जलो; S adds ति.  
— T चिट्ठ.

20<sup>10</sup> P भैरवानन्द ता करेदु, O कोरदु, STU  
कोरीअदु. — B अग्गारियं, P अग्गिणा-  
रियं, N अग्गिआरिअ, STU अग्गिकज्जं.

20<sup>11</sup> O विदू' त्वरितमुत्थाय. — BPWO omit

एस सज्जोम्हि, TU omit एस. — S  
omits म्हि.

20<sup>12</sup> ST omit भो वअस्स; U ता वअस्स. —  
N उत्तरीए, O उत्तरीअयण्डस्स, S उत्त-  
रीअ, T उत्तरिवच्छे, U omits उत्त-दाव.  
— B गण्हं, N गण्ठो, T गण्ठि. — B  
दावस्स, N देवस्सं, O दवस्सं, S omits;  
T वयहामि. — N ताव, S omits.

20<sup>13</sup> B हस्ते हस्तं गृहाण कर्पूरमञ्जर्याः, W  
परिणेतु महाराउ कप्पूरमञ्जरिं इति हस्ते  
हस्तं ग्राहयति कर्पूरमञ्जर्याः, O तुमं ह-  
त्येण, T वअस्स हत्येण, U गहाण ह-  
त्येण. — N इत्थं, SU हत्थंगुट्ठं. — P  
गेएहे, N गेयिहअ, SU omit; T कप्पूर-  
गिदाण.

20<sup>14</sup> BP इति राज्ञो चमत्कृत्य (P 'ता), W  
राज्ञो इत्याकार्यं स्वगतं किं नेदं इति च-  
मत्कृत्य, N इति भन्ता संमुहे इत्यमण-  
अदि इति संस्कृत्य, O इति चमत्कृत्य  
कथं भुल्लो हं, S राज्ञो च' सविषादमा-  
लो, TU देवो etc.

भैरवानन्दः । सुट्टदरं भुल्लो सि<sup>15</sup> । जदो कप्पूरमञ्जरीए घणसारमञ्जरि ति  
णामन्तरं<sup>16</sup> ।

राजा । करमादाय<sup>17</sup> ।

जे कएटा तिमिसमुद्धफलाण सन्ति

जे केअईकुसुमगब्भदलावलीसु ।

फंसेण गूण तुह मज्झ सरीरदिखा

ते सुन्दरीअ बहला पुलअङ्कुराली ॥ २१ ॥

विवृषकः । भो वअस्स भामरीओ दिज्जन्तु हुदवहे लाआमीकखो क-  
रीअदु<sup>1</sup> ।

20<sup>15</sup> B omits भैरः; O भैरः तस्य भावमुप-  
लभ्य विवृषकं प्रति; S reads भैरः वच्छे  
पडिसिद्ध, and then follows a lacuna  
which a second hand has filled  
out as in U; TU भैरः । वच्छे किं गु  
पडिसिद्धादरं विअ पुलोएसि (T विलोए-  
सि). — SU omit सुट्ट-सि. — B  
सुट्टदरं, W उच्चञ्जाअ सुट्टदरं, N तुअं  
सुट्टदुतरं, T सुट्टअरं. — P भल्लो,  
N भोलो, T भता. — W ससि,  
T सति.

20<sup>16</sup> O जादं, T भदो. — SU कप्पूरमंजरि  
ति. — BPSU घणसारमंजरीए, W  
मंजर, NO मंजरी, T omits. — B  
इति, POSTU omit. — B नामधेयां-  
तरं, P किमंतरं, W अपरं नामंतरं, STU  
णामंतरं एदं.

20<sup>17</sup> ST add स्वगतं.

21 B केअइतिउसस्स कंटया ते सुंदरीए करफंस-  
रोमांछावलीणिज्जिता धुवं.

21<sup>a</sup> P जे क वि बालतिसस्स फले वसंति, W

जे के वि ते तिउसमुद्धफलेसु हंति, N  
तिउसमुद्धफले ण सति, O तिउसमुद्धफ-  
लाण हंति, S तिमिसबंधफलाण.

21<sup>b</sup> P वे, N ते. — PWN गंधवला\*, O  
गुहदलावलीसुं, SU लोए.

21<sup>c</sup> ST पंसेण. — P नूह तुह मंजुसरीरजाया,  
W नूण तुह मज्झ सरीरतुल्ला, N तुव्व  
पुण मज्झ सरीरतुल्ला, O गूणमिह मज्ज  
सरीरओअस्स, STU ताण तह (T इह)  
मज्झ सरीरदिखा.

21<sup>d</sup> T दे. — PNO सुंदरीए. — P बहुपुल-  
यंकुराह, W वहलं पुलअंकुरिल्ला, NSTU  
बहला (NT व) पुलअंकुराली, O पुलआ  
वहला पउता.

21<sup>e</sup> B भो वयस्स । ता भामरीओ दिज्जउ । हु-  
यवहे लाजा छिपंउ, P वामरियाउ दि-  
ज्जंतु, हुयासे लज्जामोषकं कोरदु, W भो  
वयस्स भामरीओ दिज्जंतु हुयवहे लाजा  
खिपिज्जंतु, N भो वअस्स णज्जलिअहु-  
अवहभमरीओ दिज्जदु हुअवहे जलांज-

राजा सर्वं तथैव नाटयति<sup>2</sup> । नायिका सलज्जा तिष्ठति<sup>3</sup> । राजा विवाहं निर्वर्त्य सोत्साहं यथाहं  
सर्वान्समभ्यर्च्य चक्रवर्ती भूत्वा आसां चक्रे<sup>4</sup> ।

नेपथ्ये<sup>5</sup>

लोओ क्विपदु, O भो वभस्स भामरिओ  
दिज्जंतु वहुलाजंजलोओ खिप्पदुः, S व-  
भस्स पज्जलिये हुअवहे आहुदो दिज्जइ ।  
(lacuna) कखो । तुवरिअपदं दिज्जउ भ-  
मरोओ, TU वभस्स पज्जलिदे (U 'ए)  
हुदवहे आहुदो दिज्जउ (T 'ई) करउ  
लाआमोकखो । तुवरिअपदं करोअदु सत्त-  
पदो परिक्कमो.

21<sup>2-4</sup> B भामर्यां नाटयंति । नायका धूमेन  
व्यावृतमुखी । राज्ञी सपरिवारा निःक्रांता,  
P भामर्यां नाटयतः । नायिका धूमेन वि-  
मुखी । राज्ञी परिवारा निःक्रांता । राजा  
सर्वं करोति विवाहं निर्वर्त्य सोत्साहं स-  
र्वानपि यथाहमभ्यर्च्य विसर्ज्य चा चक्रवर्ती  
भूत्वा तथा सह आसां चक्रे सहर्षां, W  
भामर्यां नाटयंति नायका धूमेन व्यावृतमुखी ।  
राज्ञी सपरिवारा निःक्रांता । सख्यां प-  
ञ्चकखं परिणोदा कप्पूरमंजरी, N राजा  
भमणं नाटयति । नायिका धूमेन व्यावृ-  
तमुखी तिष्ठति । राज्ञी सपरिवारा निः-  
क्रांता, O राजा तथा करोति, S इति  
परिणयति.

21<sup>5</sup>-24 BPW omit. — N भेरवा । वि-  
वाहे दक्खिणा दिज्जदु आचरिअस्स ।  
राजा । दिज्जदु । वभस्स गामसअं ते  
दिखं । विदु । सुत्थि होदु ति नतन्ति ।  
भेरवा । महाराअ किं ते पुणो वि पिअं  
कुयोमि । राजा जोईस्सर कि अवरं पिअं  
वट्ठदि, end of the ms. The trans-

lation adds यतः कुंतलेस्वरसुताकरस्य-  
शस्फारसौख्यशिशिलोक्तः स्वर्गः । पाल-  
यामि वसुधातलराज्यं चक्रवर्तिपदवीरमणो-  
यम् । तथाप्येतद्भवतु तावत् । सार्धो न-  
न्दतु सज्जनानां सकलो वर्गः खलानां पु-  
नर्नित्यं खिद्यतां भवतु ब्राह्मणजनः सत्या-  
शोः सर्वदा । येषो मुंचतु संचितमपि स-  
लिलं सस्योचितं भूतले लोको लोभपरा-  
दमुखो ऽ नुदिवसं धर्मं मतिं बिभर्तु. —  
O भेर\* राजानं प्रति किं ते भूओ पिण्यसु-  
यकरोमि राजा भअवं तुह प्यसादेण एसा  
लद्धा राज्ञी परिणोदु महाराओ सख्यां प-  
ञ्चखं नेपथ्ये वेतानिकः पठति सुहणिव-  
धो भोदु विवाहमहूसवो देवस्स तद्वा अ  
मअणमिख रई सा वामुदेवं व लळो हर-  
मिख गिरिपुतो साहिलासं पउत्ता सुहअदु  
सह अ तं चक्रवर्ती यहुदं सिरिख किं-  
दवंसा सामरज्जस्स वोआ राजा विवाहं  
निर्वर्त्य योगिनं प्रति तथा वि इदं भोदु  
भरदवअणं २ । णिच्चं वट्ठदु सज्जणाण  
सअलो वणो खलाणं पुणो णिच्चं खि-  
ज्जदु भोदु वंभणजणो सच्चासिद्दा सख-  
दा । मेहो मुंचदु संचिअं पि सलिलं  
सस्सपिअं भूअले लोओ लोहपरम्महो गु-  
दिअहं धम्मं मदिं पावस दुस्सतमाश्रि-  
त्य स्वामिस्सव्वखारविंदवशतः भृंगार-  
संजोविनी लब्धा पंचशरप्रिया ननु मया  
कपूरमंजर्यसौ तल्लाभेन च चक्रवर्तिपदवी  
लोके समासादिता किं किं नेह करोति  
हंत महतां संदर्शनं जतुषु.

वैतालिकः । सुहाअ भोदु विवाहमहूसवो देवस्स<sup>०</sup> ।

जं मुहं तिमिसं एव च पणसं जे पारिभद्दुमा  
जे दण्डा कमलाण किं च कुसुमं जं केअईसंभवं ।

सङ्के तुज्झ कलेवरे गुणगणं लङ्गं बला तारिस्सा  
रोमञ्चा फुडपुट्टकण्ठअमिसा मेल्लन्ति णिच्चुल्लसा ॥ २२ ॥

भैरवानन्दः । अखं किं दे पिअं करीअदु<sup>१</sup> ।

राजा । इदो वि परं किं पिअं<sup>१</sup> । जदो<sup>१</sup> ।

देवी रोसकसाअमाणसवई णो होइ सावत्तए  
लङ्गा पुणससङ्कमण्डलमुही सिङ्गारसंजीविणी ।  
संजाआ अवि चक्कवट्टिपअवी किं अणमभत्थणं  
सवं तुज्झ अणुगहेण भरिअं जं माणुसे लब्भइ ॥ २३ ॥  
तथा वि इदं भोदु<sup>१</sup> ।

भरतवाक्यम्<sup>२</sup>

21<sup>a</sup> T वैतालिकयोरेकः. — SU सुहो. —  
Mss. होदु — After देवस्स T adds  
सुहोवणदसअलमहो सुरमंडलविरदसोत्थि-  
वाअणम्महलिददसदिसावह विवाहसवो  
संउत्तो.

22<sup>a</sup> T जं मुतंथं तिणोसं. — TU अ. — S  
दे पारिभद्दु (lacuna).

22<sup>b</sup> S जो दंडो.

22<sup>c</sup> T संते तुज्झ करस्स तं, SU कलेवरे. —  
T लङ्गं. — K संगे तव करस्स यत्त गु-  
णगणं लङ्गुफलास्तादृशा.

22<sup>d</sup> SU रोमंअणुहं, T रोमंअे फुठपुट्ट. — TU  
मेलन्ति. — K रोमांअेरितकंटकमिणात्  
मेलन्ति नित्योञ्जयलाः.

22<sup>1</sup> SU पिअं ते (U दे). — T करिअदु.

22<sup>2</sup> S इदो परं किं पिअं. — TU किं अखं  
वि.

22<sup>3</sup> SU omit; T अदो.

23 S omits.

23<sup>a</sup> T चक्कवट्टी. — TU ण्णदवी. — T अ-  
णमभत्थं.

23<sup>d</sup> TU भरिदं. — TU लंभइ, K लभ्यते.

23<sup>1</sup> S तथाणोदमस्तु. — T भैर । तच्च, U  
तह. — T एदं. — TU होदु.



अणुदिअहं विफुरन्तो मणीसिजणसअलगुणविणासअरो  
रित्तत्तणदावग्गी विरमउ कमलाकडक्खवरिसेण ॥ २४ ॥

इति निष्क्रान्ताः सर्वे<sup>१</sup> ।

चतुर्थं जवनिकान्तरम्<sup>२</sup> ।

24 TU अणुपमगुणं कर्तव्यं परिमलमहिम्नं मुहेतु  
विभरन्ति (T विभरदि) कपूरमञ्जरीभं ति-  
भुवणतिलभं पुणो जलद्. — K as S. —  
S 'दिअह विष्णु'. — T adds राजा कपू-  
रमञ्जरी हस्ते यद्वात्वा कौतुकागारं विवेच.

24<sup>1</sup> BS omit; O इति परिक्रम्य निष्क्रान्ताः  
सर्वे.

24<sup>2</sup> B इति चतुर्थं, STU इति चतुर्थं. — P  
WSU यव.



**PART II**

**GLOSSARIAL INDEX**

**TO THE**

**KARPŪRA-MAÑJARI**

**BY**

**STEN KONOW**





अगिमा [अग्रिम] *first*, i. 29<sup>b</sup>.

अग्र्य [अर्घ्य] *a respectful offering*, i. 4<sup>d</sup>.

अचरिअ *not performed*, see चद.

अङ्ग ts. *act of a drama*, i. 6<sup>b</sup>.

अङ्गुर ts. *a sprout, shoot, blade*, iv. 21<sup>d</sup>.

अङ्ग ts. *a body, limb*, i. 13<sup>b</sup>, 14<sup>2</sup>, 20<sup>15, 16, 31</sup>, 33<sup>a</sup>; ii. 10<sup>c</sup>, 12<sup>a</sup>, 28<sup>b, c</sup>, 36<sup>a</sup>, 41<sup>a</sup>, 42<sup>b</sup>; iii. 8<sup>d</sup>, 17<sup>c</sup>, 19<sup>a</sup>, 24<sup>b</sup>, 33<sup>a</sup>; iv. 7<sup>b</sup>, 13<sup>b</sup>.

अङ्गण [°न] *a place, courtyard*, ii. 47<sup>d</sup>; iii. 20<sup>16</sup>; iv. 11<sup>b</sup>.

अङ्गणा [°ना] *a woman, female*, i. 14<sup>2</sup>, 25<sup>c</sup>, 36<sup>d</sup>; iii. 16<sup>d</sup>.

अङ्गुलि ts. *a finger*, i. 36<sup>c</sup>.

अचन्दण्य [°न] *without sandal*, iii. 26<sup>a</sup>.

अच्चम्बुद [अत्यद्भुत] *very wonderful, supernatural*, i. 21<sup>b</sup>.

अच्छहम [अत्यधम] *exceedingly inferior*, i. 20<sup>a</sup>.

अच्छुत्तम [अत्युत्तम] *exceedingly superior*, i. 20<sup>a</sup>.

अच्छ ts. *clear, transparent*, iii. 4<sup>b</sup>.

अच्छरिअ [आश्चर्य] *marvellous, wonderful; a wonder*, i. 24<sup>b</sup>, 25<sup>13</sup>; ii. 42<sup>b</sup>; iii. 3<sup>12</sup>.

अक्षि [अक्षि] *eye*, i. 16<sup>3</sup>; ii. 3<sup>2</sup>, 27<sup>a</sup>, 41<sup>c</sup>; iv. 1<sup>b</sup>.

अजण्णिअ *not produced*, see ज्ञ.

अज्ज [अज्ज] *to-day*, i. 20<sup>34</sup>, 34<sup>25</sup>; ii. 1<sup>2</sup>, 6<sup>14, 23</sup>, 29<sup>5</sup>; iii. 3<sup>4, 7</sup>, 20<sup>3</sup>, 24<sup>b</sup>; iv. 9<sup>18</sup>, 18<sup>28</sup>, 19<sup>2, 9</sup>.

अज्ज [आर्य] *an honorable man, master*, i. 12<sup>3</sup>, 20<sup>5, 11, 36</sup>, 34<sup>1</sup>; ii. 6<sup>7</sup>; iv. 20<sup>3</sup>.

अज्जउत्त [आर्यपुत्र] *honorific designation of the husband*, i. 19<sup>6</sup>, 34<sup>38</sup>; iv. 20<sup>3</sup>.

अज्जकख [अध्यक्ष] *superintendent, head* *ajjhakkhikidāo*, iv. 9<sup>12</sup>.

अञ्जल ts. *border, end, skirt*, i. 26<sup>c</sup>, 27<sup>b</sup>; iii. 3<sup>c</sup>, 22<sup>a</sup>.

अञ्जण [°न] *collyrium*, i. 20<sup>36</sup>, 26<sup>a</sup>; ii. 19<sup>a</sup>.

अञ्जलि see जलञ्जलि.

°अण see सुरअण.

अणङ्ग [अन°] *Cupid*, i. 2<sup>b</sup>, 33<sup>d</sup>; ii. 6<sup>d</sup>.

अणङ्गकेली [अन°] *name of a woman*, iv. 9<sup>11</sup>.

अणङ्गलेहा [अनङ्गलेखा] *name of a woman*, iv. 9<sup>9</sup>.

अणङ्गसेया [अनङ्गसेना] *name of a woman*, iv. 9<sup>8</sup>.

अणन्तर [अन°] *without interval, immediately adjoining*, i. 12<sup>2</sup>; iv. 18<sup>11</sup>.

अणिल [अनिल] *wind*, i. 16<sup>a</sup>, 17<sup>d</sup>, 20<sup>c</sup>; iii. 20<sup>b</sup>.

अणुकार [अनु°] *resembling*, iii. 25<sup>c</sup>, 28<sup>d</sup>.

अणुगह [अनुगह] *favor*, iv. 23<sup>d</sup>.

अणणअ [अनुणय] *conciliation*, i. 20<sup>43</sup>.

अणुदिअहं [अनुदिवसम] *day after day*, iv. 24<sup>a</sup>.

अणुबन्ध [अनु°] *continuity, sequence*, iii. 25<sup>a</sup>.

अणुराअ [अनुराग] *love*, iii. 12<sup>2</sup>.

अणुसार [अनु°] *conformity to*, ii. 31<sup>b</sup>.

अण्य [अन्य] *other*. appo, i. 20<sup>39</sup>; ii. 6<sup>a</sup>, 29<sup>12, 13</sup>; iv. 18<sup>36</sup>. appā, i. 4<sup>5</sup>. appam, i. 18<sup>7</sup>, 20<sup>2, 31</sup>; ii. 6<sup>24, 26</sup>; iii. 13<sup>c</sup>, 14<sup>c</sup>, 16<sup>c, 2</sup>; iv. 22<sup>1</sup>, 23<sup>c</sup>. appam ca, *moreover*, i. 18<sup>7</sup>, 20<sup>31</sup>. appena, i. 27<sup>d</sup>; iii. 19<sup>c</sup>. appa, iv. 2<sup>1</sup>. appā, iv. 13<sup>a</sup>, 15<sup>b</sup>, 17<sup>a</sup>. appānam, i. 1<sup>b</sup>.

°अण [कर्ण] *ear*, see आ[अण].

अणोण [अन्योन्य] *each other*, iii. 9<sup>a</sup>; iv. 10<sup>b</sup>.

अत्त- [आत्मन] *self, oneself*. appā, i. 8<sup>1</sup>. attānaam, iii. 4<sup>1</sup>, 8<sup>1</sup>. attapo, ii. 10<sup>a</sup>; iii. 20<sup>b</sup>.

- अत्य [अर्थ] *object, meaning*, i. 8<sup>a</sup>, 20<sup>7, 8</sup>.  
 अत्याचल [अस्ता°] *the western mountain behind which the sun is supposed to set*, ii. 50<sup>d</sup>.  
 अत्यागो [आस्थानो] *an assembly-room*, ii. 3<sup>a</sup>.  
 अदस *that, yonder*. amunā, i. 26<sup>d</sup>.  
 अदिणाय [अतिनिपुण] *very clever*, ii. 29<sup>10</sup>.  
 अदिसंतावि- [अतिसंतापिन] *very burning, hot*, ii. 41<sup>5</sup>.  
 अदिसिसि [अतिशिशिर] *very cold*, ii. 41<sup>5</sup>.  
 अद् [आर्द्र] *wet, moist*, ii. 11<sup>c</sup>.  
 अद्ध [अर्ध] *half, half portion, side*, i. 25<sup>b</sup>, 28<sup>c</sup>; ii. 42<sup>11</sup>.  
 अद्धणारोम [अर्धनारोम] *Śiva as half female*, i. 28<sup>a</sup>.  
 अद्धणिद् [अर्धनिद्र] *half asleep*, ii. 50<sup>a</sup>.  
 अध [अय] *now, then*, ii. 11<sup>3</sup>. adha im [atha kim], *what else, yes, certainly*, i. 4<sup>17</sup>, 21<sup>c</sup>; iv. 19<sup>45</sup>. adha vā [atha vā] *or, or rather*, i. 18<sup>10</sup>, 30<sup>2</sup>. Cp. अद्.  
 अन्त ts. *end*, i. 14<sup>d</sup>; iii. 2<sup>b</sup>; iv. 9<sup>8, 9, 10, 11</sup>.  
 अन्तर ts. *interior; interval; different, another*, i. 7<sup>b</sup>, 12<sup>3</sup>, 29<sup>a, d</sup>, 34<sup>34</sup>, 35<sup>b</sup>; ii. 1<sup>a</sup>; iii. 3<sup>b</sup>; iv. 18<sup>27</sup>, 19<sup>64</sup>, 20<sup>16</sup>.  
 अन्तरिद् [°त] *gone within, hidden*, ii. 43<sup>2, 12</sup>.  
 अन्तरेण ts. *without, except*, i. 34<sup>17, 18</sup>; iv. 18<sup>36</sup>.  
 अन्तेउर [°पुर] *inner apartments, harem*, i. 34<sup>38</sup>; ii. 11<sup>3</sup>; iv. 9<sup>13</sup>.  
 अन्तो [अन्तर] *internally, within*, iii. 10<sup>b</sup>, 12<sup>a</sup>.  
 \*अन्द [चन्द्र] *the moon*. muhaanda, ii. 17<sup>b</sup>.  
 अन्दोल- *to swing, wave, shake*. andolia, i. 17<sup>b</sup>. andolida, i. 16<sup>3</sup>.  
 अन्दोलण [°न] *swinging*, ii. 35<sup>a</sup>, 37<sup>b</sup>.  
 अन्धभार [°कार] *darkness*, iii. 22<sup>8</sup>.  
 अपुञ्च [अपूर्व] *not having existed before, quite new, wonderful*, i. 25<sup>a</sup>, 34<sup>25</sup>.  
 अप- see अत्त-.  
 अवला ts. *a woman*, i. 15<sup>a</sup>; iv. 7<sup>d</sup>.  
 अवभत्यण [अभ्यर्चन] *request*, iv. 23<sup>c</sup>.  
 अबुअ [अद्भुत] *wonder*, i. 26<sup>d</sup>.  
 अबुद्राय [अभ्युत्थान] *rising from a seat in honor of*, iii. 20<sup>23</sup>.  
 असुणा see अदस.  
 असोहण [°न] *not bewildering*, iii. 26<sup>c</sup>.  
 अस् ts. *water*, iii. 4<sup>a</sup>.  
 अम्महे H. 4. 284. *a particle expressing joy*, i. 34<sup>24</sup>.  
 अम्मो H. 2. 208. *a particle expressing surprise*, iii. 20<sup>15</sup>.  
 अम्हारिस [अस्मादय] *like me*, iv. 2<sup>a</sup>.  
 \*अर [कर] *causing, performing*, i. 15<sup>b</sup>, 34<sup>33</sup>; ii. 28<sup>d</sup>; iv. 24<sup>a</sup>.  
 अर्च् *to honor, praise*. accemi, iii. 22<sup>d</sup>. accido, i. 34<sup>33</sup>. accidā, ii. 6<sup>23, 25</sup>.  
 अलभ [°क] *a curl, lock of hair*, i. 26<sup>a</sup>; ii. 20<sup>a</sup>.  
 अलंकार ts. *decoration, ornament*, i. 31<sup>a</sup>; ii. 24<sup>2</sup>.  
 अलंकिअ, \*किद् see क.  
 अवभव [°यव] *a limb*, i. 33<sup>c</sup>; ii. 48<sup>a</sup>.  
 अववस् see तू + अव.  
 अवस्था [°स्था] *state, condition*, ii. 8<sup>8</sup>, 9<sup>1</sup>.  
 अवदारेदि see तू + अव.  
 अवन्तिमुन्दरी ts. *name of the wife of Rājāṣekhara*, i. 11<sup>b</sup>.  
 अवर [अपर] *another*, iv. 12<sup>a</sup>, 18<sup>a</sup>.  
 भवराज [अपराजित] *name of a poet*, i. 8<sup>3</sup>.

अवसर ts. *occasion, turn*, ii. 0<sup>5</sup>, 47<sup>4</sup>; iii. 26<sup>3</sup>.

अवसाण [°न] *stopping, end*, iv. 10<sup>a</sup>.

अवसं [°श्यम्] *necessarily*, iv. 18<sup>14</sup>.

अवि [अपि] *and, also; though*, i. 1<sup>1</sup>, 3<sup>1</sup>, 17<sup>1</sup>, 22<sup>1</sup>, 26<sup>1</sup>, 33<sup>1</sup>; ii. 4<sup>1</sup>, 5<sup>2</sup>, 27<sup>1</sup>, 29<sup>c</sup>, 30<sup>1</sup>, 31<sup>1</sup>; iii. 1<sup>1</sup>, 6<sup>1</sup>, 8<sup>2</sup>, 13<sup>1</sup>, 14<sup>1</sup>, 15<sup>1</sup>, 21<sup>1</sup>, 25<sup>1</sup>, 27<sup>1</sup>, 32<sup>1</sup>; iv. 6<sup>1</sup>, 9<sup>b</sup>, 19<sup>65</sup>, 23<sup>c</sup>.

अविणीत [°नीत] *immodest, insolent*, iii. 8<sup>1</sup>.

अस to be. mhi, i. 29<sup>d</sup>; ii. 28<sup>2</sup>; iii. 37<sup>2</sup>, 9<sup>11</sup>, 18<sup>1</sup>; iv. 19<sup>17</sup>, 53<sup>1</sup>, 20<sup>11</sup>. si, ii. 6<sup>13</sup>, 11<sup>1</sup>; iii. 22<sup>d</sup>; iv. 2<sup>a</sup>, 20<sup>15</sup>. atthi, i. 25<sup>d</sup>, 34<sup>3</sup>; iii. 9<sup>b</sup>, 13<sup>c</sup>, 14<sup>d</sup>, 16<sup>c</sup>; iv. 9<sup>2</sup>, 3, 18<sup>18</sup>. santi, iv. 21<sup>a</sup>. āsi, i. 18<sup>2</sup>, 8<sup>1</sup>.

असुर ts. *a demon*, ii. 31<sup>b</sup>; iv. 19<sup>a</sup>.

असोअ [°शोक] *a tree with red flowers, Jonesia Açoka*, i. 20<sup>27</sup>; ii. 42<sup>31</sup>, 43<sup>a</sup>, 46<sup>1</sup>, 47<sup>a</sup>.

असोसण [अशोषण] *not drying up, not withering up*, iii. 26<sup>c</sup>.

अह [°य] *then*, ii. 3<sup>d</sup>. Cp. अथ.

अहं I. ahañ, i. 13<sup>1</sup>, 16<sup>1</sup>, 18<sup>1</sup>, 6, 20<sup>14</sup>, 16, 30, 41, 34<sup>15</sup>, 30, 38<sup>1</sup>; ii. 6<sup>6</sup>, 28<sup>4</sup>, 32<sup>2</sup>, 41<sup>6</sup>; iii. 3<sup>16</sup>, 18<sup>1</sup>, 4<sup>1</sup>, 4, 34<sup>9</sup>; iv. 7<sup>1</sup>, 18<sup>24</sup>. hañ, iii. 7<sup>d</sup>. mañ, i. 20<sup>15</sup>, 28<sup>1</sup>, 28<sup>3</sup>, 32<sup>d</sup>, 34<sup>22</sup>, 38<sup>1</sup>; ii. 1<sup>d</sup>; iii. 3<sup>a</sup>, 20<sup>17</sup>, 34<sup>9</sup>. mae, i. 25<sup>6</sup>, 34<sup>35</sup>; ii. 6<sup>14</sup>, 8<sup>3</sup>, 24<sup>2</sup>; iii. 3<sup>c</sup>, 4<sup>1</sup>; iv. 18<sup>7</sup>. majjha, i. 16<sup>1</sup>; ii. 40<sup>2</sup>; iii. 23<sup>a</sup>; iv. 21<sup>c</sup>. mama, iii. 4<sup>9</sup>. ma-ha, i. 18<sup>3</sup>, 19<sup>b</sup>, 20<sup>39</sup>, 40<sup>1</sup>, 25<sup>d</sup>, 30<sup>d</sup>, 34<sup>10</sup>; ii. 3<sup>c</sup>, 6<sup>20</sup>, 8<sup>c</sup>, 9<sup>1</sup>, 29<sup>12</sup>, 21<sup>1</sup>, 42<sup>11</sup>; iii. 24<sup>b</sup>; iv. 19<sup>35</sup>. me, i. 18<sup>2</sup>, 20<sup>23</sup>, 25<sup>1</sup>, 34<sup>5</sup>, 13<sup>1</sup>; iii. 2<sup>d</sup>, 3<sup>d</sup>, 16<sup>3</sup>, 20<sup>d</sup>; iv. 2<sup>10</sup>. amhe, i. 16<sup>2</sup>, 34<sup>30</sup>, 36<sup>1</sup>. amhāṇaṁ, i. 4<sup>2</sup>, 19<sup>5</sup>, 20<sup>20</sup>. no, i. 1<sup>c</sup>.

अहं ts. *a particle implying sorrow or surprise, alas*, i. 25<sup>13</sup>; ii. 42<sup>b</sup>.

अहिणअ [अभिनय] *acting, gesticulation*, iv. 15<sup>b</sup>.

अहिणव [अभिनव] *new, original*, iii. 31<sup>1</sup>.

अहिदेवआ [अधिदेवता] *presiding deity*, ii. 48<sup>b</sup>.

अहिप्पाअ [अभिप्राय] *intention*, ii. 48<sup>1</sup>; iii. 8<sup>b</sup>.

अहिव [अधिप] *a king*, i. 12<sup>b</sup>, 8<sup>1</sup>; iii. 5<sup>2</sup>.

अहो ts. *a particle expressing surprise*, i. 29<sup>2</sup>; ii. 29<sup>21</sup>, 42<sup>2</sup>, 5<sup>1</sup>; iii. 4<sup>3</sup>, 31<sup>1</sup>; iv. 0<sup>2</sup>, 9<sup>13</sup>, 19<sup>59</sup>.

अहोसुह [अधोमुख] *having the face downwards*, ii. 13<sup>b</sup>.

आ [आस] *a particle expressing pain or anger*, i. 18<sup>6</sup>, 20<sup>23</sup>; iv. 2<sup>a</sup>.

आ prep., to, until, iv. 4<sup>a</sup>, b. āṇṇaṁ [ākarnam] *up to the ear*, ii. 6<sup>d</sup>. āmulāṁ, to the ground, i. 4<sup>b</sup>.

आअड्डिअ see कप्.

आअदण [आयतन] *a sanctuary, altar*, iv. 18<sup>30</sup>.

आअर [आदर] *attention, care*, i. 13<sup>c</sup>.

आअर [°कर] see कुसुमाअर.

आअल्लअ [°यल्लक] HD. 1. 75. *impatience, longing*, ii. 10<sup>6</sup>.

आइ [°दि] *first; beginning with*, i. 1<sup>a</sup>; iii. 10<sup>a</sup>.

आउह [°युध] *weapon*, iii. 26<sup>c</sup>.

आगमण [°न] *coming, return*, iv. 19<sup>28</sup>.

आइम्बर ts. *show, display*, ii. 24<sup>b</sup>, 32<sup>b</sup>, 47<sup>c</sup>; iii. 12<sup>2</sup>.

आइम्बरिल्ल H. 2. 159. *ostentatious, imposing*, ii. 31<sup>a</sup>.

आटत्त H. 2. 138. *applied*, iv. 9<sup>11</sup>.

आणाय [°नन] *mouth, face*, ii. 1<sup>c</sup>, 30<sup>a</sup>; iii. 3<sup>a</sup>, 16<sup>a</sup>.

आणन्दण [°नन्दन] *pleasing, delighting*, iii. 28<sup>b</sup>.

आणवेदि *see* ज्ञा + आ.

आणा [°ज्ञा] *an order, command*, i. 18<sup>d</sup>.

आतङ्क ts. *disease, pain*, iv. 7<sup>d</sup>.

आदेश [°श] *an order, command*, ii. 42<sup>27, 28</sup>.

आप + प्र *to get, obtain, arrive*. patto, i. 13<sup>d</sup>; iii. 4<sup>b</sup>. pattā, i. 20<sup>b</sup>; ii. 28<sup>3</sup>. pattammi, i. 35<sup>b</sup>.

+ सम् *to complete; to arrive, come*. samattā, ii. 44<sup>d</sup>.

आरम्भ ts. *beginning*, i. 12<sup>3</sup>.

आलवाल ts. *a basin or trench for water round the root of a tree*, i. 34<sup>39</sup>.

आलिङ्गण [°न] *embracing*, ii. 1<sup>c</sup>, 43<sup>a</sup>, 44<sup>b</sup>.

आली ts. *row, series*, ii. 11<sup>c</sup>; iv. 21<sup>d</sup>.

आवली ts. *line, row, range*, i. 4<sup>1</sup>, 20<sup>b, 8, 25</sup>; ii. 16<sup>a</sup>, 31<sup>a</sup>, 32<sup>c</sup>; iii. 26<sup>d</sup>; iv. 2<sup>10</sup>, 21<sup>b</sup>.

आखिल ts. *turbid, greasy*, i. 13<sup>a</sup>.

आवेश [°श] *entering into, devotedness, passion*, ii. 1<sup>3</sup>.

आसण [°न] *a seat*, i. 21<sup>2</sup>, 24<sup>1</sup>, 34<sup>4</sup>; iv. 19<sup>62</sup>.

आसम [°चम] *a hermitage*, i. 17<sup>a</sup>.

आसा [°शा] *hope*, ii. 9<sup>d</sup>.

आहरण [आभ°] *an ornament*, i. 20<sup>26</sup>, 28<sup>a</sup>; iv. 10<sup>a</sup>, 14<sup>b</sup>, 19<sup>16</sup>.

आहा [°भा] *light, appearance*, ii. 41<sup>b</sup>.

आहायण [°भायण] *a proverb*, iv. 20<sup>2</sup>.

इ *to go*. ei, iii. 10<sup>b</sup>. edu, ii. 0<sup>3</sup>.

+ आ *to come*. edi, iv. 19<sup>3</sup>. enti, i. 15<sup>d</sup>. ehi, i. 12<sup>1</sup>, 34<sup>3, 22</sup>; iii. 20<sup>5</sup>. enti, ii. 31<sup>d</sup>.

इं [किम्] *see* अथ इं.

इअ [इति] H. 1. 91. *thus*, i. 9<sup>b</sup>; ii. 22<sup>a</sup>, 40<sup>a</sup>.

इणं *see* इदम्.

इत्थं ts. *thus*, i. 18<sup>c</sup>, 33<sup>c</sup>; ii. 41<sup>c</sup>.

इदम् *this, that*. aam, ii. 45<sup>a</sup>; iv. 18<sup>12</sup>.

iam, i. 4<sup>8</sup>, 26<sup>d</sup>, 35<sup>c</sup>; ii. 29<sup>15</sup>; iv. 18<sup>38</sup>,

19<sup>12, 14, 22, 29, 43</sup>. iṇam, ii. 27<sup>d</sup>; iii.

8<sup>a</sup>. idam, i. 24<sup>1</sup>; ii. 22<sup>1</sup>, 28<sup>1</sup>; iii. 20<sup>19</sup>;

iv. 2<sup>a</sup>, 19<sup>17, 27</sup>, 23<sup>1</sup>. imam, ii. 29<sup>c</sup>.

iminā, i. 12<sup>3</sup>, 28<sup>2</sup>; iii. 19<sup>2</sup>, 34<sup>b, 9</sup>.

assa, i. 10<sup>a</sup>. imāe, i. 34<sup>4</sup>. imfe,

ii. 24<sup>c</sup>; iv. 20<sup>a</sup>. imia, i. 28<sup>b</sup>. ime, i. 4<sup>9</sup>.

imā, iv. 14<sup>a</sup>. imāu, iv. 11<sup>a</sup>. imāo,

i. 34<sup>32</sup>. imfu, iv. 10<sup>b</sup>. imāṇam,

i. 7<sup>b</sup>.

इतर [इतर] *another*, i. 4<sup>4</sup>.

इतो [इत्स] *hence, this way, further*, ii. 0<sup>3</sup>, 41<sup>a</sup>; iv. 10<sup>1</sup>, 22<sup>a</sup>.

इथ [इह] *here*, i. 14<sup>3</sup>, 20<sup>27</sup>, 25<sup>7</sup>; ii. 29<sup>16</sup>, 41<sup>2</sup>; iv. 18<sup>28</sup>, 19<sup>6</sup>. Cp. इह.

इन्दआल [इन्दजाल] *jugglery*, iii. 20<sup>19, 21</sup>.

इन्दजाल *the same*, ii. 44<sup>1</sup>; iii. 12<sup>d</sup>.

इन्दोवर ts. *a blue lotus*, ii. 3<sup>c</sup>.

इन्दु ts. *the moon*, ii. 1<sup>c</sup>, 29<sup>d</sup>, 30<sup>d</sup>, 41<sup>b</sup>; iii. 1<sup>c</sup>, 32<sup>a</sup>.

इव ts. *like, as, as it were*, iii. 20<sup>b</sup>, 28<sup>a</sup>.

इष्ट *to wish*. icchāmi, i. 24<sup>5</sup>. icchai, i. 11<sup>b</sup>. icchanti, ii. 28<sup>d</sup>. icchidā, i. 34<sup>35</sup>.

+ अनु *to search*. anṇesiadu, i. 20<sup>39</sup>. anṇesidun, iv. 19<sup>22</sup>.

+ प्र *to dismiss, send*. peschi, i. 34<sup>38</sup>.

pesedu, iii. 34<sup>a</sup>. pesiam, ii. 7<sup>a</sup>.

pesida, ii. 6<sup>17</sup>. pesidā, iv. 9<sup>14</sup>,

18<sup>24</sup>.



हृत् ts. *here*, i. 7<sup>b</sup>; ii. 48<sup>a</sup>; iii. 13<sup>c</sup>, 16<sup>c</sup>, 17<sup>a</sup>; iv. 2<sup>a</sup>. Cp. हृथ.

ईक्ष् + उप to *neglect, overlook, disregard*.  
uvekkhādi, iii. 20<sup>a</sup>.

+ ष to *see*. pekkhāmi, iii. 20<sup>19</sup>. peccha,  
i. 14<sup>d</sup>; iii. 32<sup>b</sup>, 34<sup>b</sup>; iv. 10<sup>b</sup>. pek-  
kha, i. 18<sup>3</sup>; ii. 43<sup>5</sup>, 44<sup>1</sup>. pekkha-  
du, i. 16<sup>1</sup>. pecchantīnam, ii. 30<sup>c</sup>.  
pekkhidavvāṇi, iv. 9<sup>18</sup>.

ईदिस [ईदिस], *fem.* \*si, *such*, i. 18<sup>6</sup>, 20<sup>26</sup>, 33,  
34<sup>17</sup>; ii. 45<sup>1</sup>.

ईस [ईस] *slightly*, iii. 23<sup>a</sup>. isīsa, i. 14<sup>b</sup>;  
iii. 4<sup>9</sup>. isīsi, ii. 1<sup>5</sup>.

ईसर [ईसर] *see* जोईसर.

ईसारीस [ईसारीस] *jealous anger*, i. 4<sup>a</sup>.

उ ts. *an expletive particle*, iii. 13<sup>b</sup>,  
14<sup>a</sup>, b.

उभर [उभर] *the belly*, ii. 1<sup>b</sup>.

उभार [उभार] *noble, exalted*, i. 19<sup>3</sup>.

उचद [उचित] *fit, proper*, i. 4<sup>3</sup>; ii. 10<sup>6</sup>; iv.  
19<sup>5</sup>.

उद्धर [उद्धर] *a heap, multitude*, i. 19<sup>a</sup>;  
iv. 18<sup>36</sup>.

उद्धर H. 1. 58. *the same*, iii. 1<sup>d</sup>.

उक्ष् to *sprinkle, wet, moisten*. ukkhiā-  
nām, iv. 8<sup>c</sup>.

उच्च ts. *high, elevated*, ii. 31<sup>a</sup>.

उच्चभ [उच्च] *a collection, heap*, i. 28<sup>a</sup>; ii.  
21<sup>a</sup>; iv. 10<sup>a</sup>.

उच्छोद [उच्छुद] *withering*, ii. 10<sup>a</sup>.

उच्छन्न [उच्छन्न] *lap, interior*, ii. 29<sup>a</sup>; iii.  
27<sup>d</sup>.

उच्छल [उच्छल] *bright, shining, beautiful*,  
i. 34<sup>d</sup>; ii. 40<sup>a</sup>, 41<sup>a</sup>; iii. 4<sup>b</sup>, 27<sup>a</sup>.

उज्जाण [उज्जाण] *pleasure-garden, park*, ii.  
6<sup>22</sup>; iii. 22<sup>8</sup>, 9; iv. 18<sup>30</sup>.

उज्जुअं [उज्जुअं] *directly, straightforward-  
ly*, i. 20<sup>4</sup>, 20.

उज्जोद [उज्जोद] *light, lustre*, iii. 24<sup>2</sup>, 26<sup>1</sup>.

उहु ts. *a star*. udusamaa, *evening*, i. 36<sup>b</sup>.

उहुमरिअ [उहु] *terrified*, ii. 29<sup>b</sup>.

उण [उण] *again, however*, i. 4<sup>2</sup>, 16<sup>19</sup>, 6<sup>b</sup>,  
16<sup>2</sup>, 20<sup>8</sup>, 14<sup>25</sup>, 30<sup>41</sup>, 28<sup>6</sup>, 33<sup>b</sup>, 34<sup>33</sup>;  
ii. 1<sup>c</sup>, 6<sup>24</sup>, 8<sup>3</sup>, 10<sup>6</sup>, 24<sup>3</sup>, 29<sup>4</sup>, 32<sup>2</sup>, 41<sup>8</sup>,  
42<sup>14</sup>, 43<sup>8</sup>, 11, 48<sup>3</sup>, 49<sup>2</sup>; iii. 8<sup>a</sup>, 9<sup>1</sup>, 16<sup>2</sup>,  
33<sup>b</sup>, 34<sup>3</sup>; iv. 1<sup>b</sup>, 2<sup>3</sup>, 5<sup>1</sup>, 7<sup>1</sup>, 9<sup>12</sup>, 19<sup>46</sup>.

Cp. पुणो.

उच्चभ [उच्च] *high, elevated*, iii. 16<sup>b</sup>.

उणह [उणह] *hot, warm*, ii. 11<sup>a</sup>.

उत्तस ts. *crest, chaplet*, iii. 29<sup>a</sup>; iv. 7<sup>a</sup>.

उत्तर ts. *northern; accompanied with,  
consisting chiefly of*, i. 18<sup>a</sup>; iv. 9<sup>11</sup>.

उत्तरफणुणी [उत्तरफणुणी] *the 12th lunar man-  
sion, preceding Hasta, which word  
means also hand*, i. 20<sup>16</sup>.

उत्तरासाढा [उत्तरासाढा] *the 21st lunar mansion;  
preceding Cravāna, which word  
means also ear*, i. 20<sup>31</sup>.

उत्तरीअ [उत्तरीअ] *an upper garment*, i. 34<sup>5</sup>;  
iv. 20<sup>12</sup>.

उत्ताण [उत्ताण] *stretched out, conceited*, i. 19<sup>5</sup>.

उत्तास [उत्तास] *fear, terror*, iii. 7<sup>b</sup>.

उत्ति [उत्ति] *speech, expression*, i. 8<sup>b</sup>, 20<sup>1</sup>;  
iii. 31<sup>1</sup>.

उत्तु ts. *lofty, high, tall*, ii. 29<sup>15</sup>; iii. 7<sup>c</sup>.

उत्थम्मण [उत्थम्मण] *raising*, i. 18<sup>b</sup>.

उद्देस [उद्देस] *place, region*, ii. 42<sup>26</sup>.

उत्पत्ति [उत्पत्ति] *birth, origin*, i. 34<sup>17</sup>.

उत्पल [उत्पल] *a blue lotus*, i. 34<sup>c</sup>; iv. 7<sup>b</sup>.

उत्पिउ *see* च Caus.

उपकुल्ल [उत्कु] *opened, swollen*, i. 20<sup>b</sup>.

उत्थिम्भिर HD. 1. 127. *fem. °ri, afflicted, dejected*, ii. 9<sup>c</sup>.

उत्थुहुण H. 4. 101. *emerging, rising*, ii. 31<sup>d</sup>.

उत्थिज्जदि *see* भिद् + उद्.

उमा ts. *name of the wife of Īiva*, i. 24<sup>c</sup>.

उमत्त [उन्म°] *drunken, mad*, ii. 2<sup>d</sup>.

उम्मुक्क *see* मुच् + उद्.

उम्मुह्वि [उन्मुह्वित] *unsealed, opened*, ii. 47<sup>b</sup>.

उम्ह- [उम्मन्] *heat*, iv. 1<sup>a</sup>.

उरई [°गी] *a female snake*, i. 20<sup>a</sup>.

उल्लस ts. *sport, play; splendor*, ii. 47<sup>b</sup>; iv. 22<sup>d</sup>.

उल्लासि- [°सिन्] *shining*, i. 28<sup>b</sup>.

उवअरण [उपक्°] *instrument, means*, iv. 9<sup>1a</sup>, 19<sup>3a, 4a</sup>.

उवअर [उपच्°] *procedure, (remedial) treatment*, ii. 41<sup>6</sup>, 42<sup>2, 8, 21</sup>; iii. 19<sup>9</sup>.

उवज्जाअ [उपाध्याय] *teacher*, i. 9<sup>a</sup>; iv. 20<sup>3, 9</sup>.

उवमा [उप°] *resemblance; as last member of a compound, like to*, i. 32<sup>b</sup>; iii. 16<sup>b</sup>; iv. 9<sup>d</sup>.

उवमाण [उपमान] *comparison*, i. 30<sup>c</sup>.

उवरि [उप°] *above, over*, ii. 20<sup>b</sup>, 33<sup>a</sup>; iii. 3<sup>9</sup>; iv. 9<sup>12</sup>.

उवह H. 2. 211; HD. 1. 98. *see, lo*, ii. 50<sup>d</sup>.

उव्वेल्ल [उव्वेल] H. 4. 223. *overflowing*, ii. 1<sup>b</sup>.

उव्वअ [उव्वय] *both*, ii. 18<sup>a</sup>, 42<sup>21</sup>; iv. 2<sup>a</sup>.

उव्वस [उव्व°] *festival, pleasure*, i. 13<sup>d</sup>, 16<sup>3</sup>, 18<sup>d</sup>; iv. 21<sup>6</sup>.

उसुअ [उत्सुक] *desirous, eagerly expecting*, ii. 40<sup>2</sup>.

उस Caus., *to give, offer*. appenti, ii. 38<sup>b</sup>. uppiu, ii. 19<sup>b</sup>.

एक्क [एक] *one*. ekka, i. 26<sup>d</sup>; iii. 25<sup>d</sup>; iv. 1<sup>b</sup>, 2<sup>a</sup>, 7<sup>d</sup>, 9<sup>d</sup>. ekko, i. 18<sup>1</sup>, 20<sup>11</sup>; ii. 6<sup>22</sup>; iii. 17<sup>c</sup>. ekkā, i. 4<sup>3</sup>. ekkam, i. 25<sup>6</sup>, 26<sup>c</sup>. ekkapa, i. 24<sup>c</sup>, 27<sup>a</sup>; ii. 6<sup>25</sup>; iii. 4<sup>5</sup>. ekkassim, i. 20<sup>26</sup>. ekke, iv. 2<sup>1</sup>.

एक्कत्थ [एकत्थ] *near*, ii. 8<sup>d</sup>.

एक्कमित्त [एकमित्र] *the one or only friend*, ii. 50<sup>c</sup>.

एक्कायली [एका°] *a single string of pearls*, i. 20<sup>7</sup>; iii. 5<sup>b</sup>, 6<sup>a</sup>, 20<sup>3</sup>.

एक्केआ [एकेकता] *the being one-by-one*. °āe, *one by one, singly*, iii. 5<sup>a</sup>.

एक्केम HD. 1. 145. *one another*, iii. 10<sup>c</sup>.

एण ts. *a black antelope*, ii. 21<sup>b</sup>.

एणद्ध [एणा°] *the moon*, iii. 28<sup>d</sup>.

एणणाहि [°नाभि] *musk*, ii. 7<sup>b</sup>.

एण्ह H. 2. 134. *here, now*, i. 14<sup>c</sup>, 20<sup>c</sup>; ii. 43<sup>1</sup>.

एतद् *this, that*. esa, i. 4<sup>10</sup>, 28<sup>6</sup>; ii. 27<sup>1</sup>; iv. 3<sup>c</sup>, 7<sup>d</sup>, 20<sup>11</sup>. eso, i. 4<sup>7</sup>, 28<sup>2, 6</sup>, 34<sup>24</sup>, ii. 6<sup>10, 20</sup>, 43<sup>13</sup>, 46<sup>1</sup>; iii. 8<sup>2</sup>, 20<sup>16</sup>, 34<sup>3, 8</sup>; iv. 18<sup>3</sup>, 20<sup>9</sup>. esā, i. 20<sup>2, 18, 40</sup>, 28<sup>3</sup>, 30<sup>d</sup>, 32<sup>c</sup>, 34<sup>1, 34</sup>; ii. 6<sup>17</sup>, 8<sup>b</sup>, 10<sup>2, 3</sup>, 41<sup>c, 8</sup>; iv. 9<sup>14</sup>, 18<sup>14, 20</sup>, 19<sup>64, 66</sup>. eam, i. 5<sup>a</sup>, 11<sup>b</sup>, 35<sup>a</sup>; ii. 8<sup>c</sup>. edam, i. 4<sup>11</sup>, 5<sup>2</sup>, 31<sup>1</sup>, 34<sup>5</sup>; ii. 6<sup>4</sup>, 10<sup>8</sup>, 29<sup>8</sup>, 41<sup>1</sup>, 42<sup>7</sup>, 43<sup>2</sup>; iii. 9<sup>1</sup>, 12<sup>3</sup>, 34<sup>5, 7</sup>; iv. 5<sup>1</sup>, 18<sup>8, 10, 27, 34, 35</sup>. edassa, i. 5<sup>6</sup>, 28<sup>3, 8</sup>. eāi, ii. 40<sup>a</sup>. edāe, i. 31<sup>1</sup>,

33<sup>2</sup>; ii. 9<sup>1</sup>, 10<sup>4</sup>. ee, iv. 4<sup>d</sup>. edāim, ii. 8<sup>2</sup>. edāhim, ii. 10<sup>5</sup>. edānam, i. 34<sup>31, 33</sup>.

इतिभ H. 2. 157. *so much, so great*, ii. 6<sup>16</sup>.

इत्य [अत्र] *here*, i. 12<sup>b</sup>, 25<sup>5</sup>, 34<sup>8</sup>; ii. 8<sup>3</sup>, 9<sup>1</sup>, 44<sup>d</sup>, 47<sup>1, 4</sup>; iii. 12<sup>b</sup>; iv. 5<sup>1</sup>, 18<sup>18</sup>. etthantare, *in the meantime*, i. 29<sup>d</sup>.

इदावत्य [एतदवस्थ] *being in that condition*, i. 34<sup>38</sup>.

इमेभ [एवमेव] H. 1. 271. *just so*, ii. 49<sup>a</sup>; iii. 9<sup>b</sup>.

इरिस् [ईदृश] *such*, iii. 21<sup>b</sup>.

इवं ts. *thus, so*, i. 18<sup>13</sup>, 20<sup>15, 17, 28, 30</sup>; ii. 6<sup>7</sup>, 40<sup>4</sup>, 50<sup>5</sup>; iii. 3<sup>2</sup>, 8<sup>6</sup>, 16<sup>1</sup>; iv. 4<sup>1</sup>, 18<sup>35</sup>, 19<sup>19, 48</sup>.

ओदु [°ष्ठ] *lip*, i. 13<sup>a</sup>; ii. 41<sup>a</sup>.

ओदिस् see तृ + अव.

ओलगाविभा HD. 1. 164. *a female servant*, ii. 9<sup>1</sup>, 28<sup>4</sup>.

ओल्ल [आर्द्र] H. 1. 82. *wet, moistened, juicy, fresh, new*, i. 28<sup>b</sup>; iii. 1<sup>b</sup>; iv. 4<sup>a</sup>, 7<sup>b</sup>.

ओसह [औषध] *a medicament*, iv. 6<sup>d</sup>.

कमली [कद°] *the plantain tree*, ii. 14<sup>b</sup>; iv. 18<sup>1</sup>.

कव [°वि] *a poet*, i. 1<sup>a</sup>, 4<sup>19</sup>, 5<sup>5</sup>, 6<sup>3</sup>, 8<sup>3</sup>, 9<sup>a</sup>, 10<sup>a</sup>, 20<sup>2</sup>.

कवत्तण [कवित्व] *poetry, office of poet*, i. 19<sup>5</sup>, 20<sup>6, 18</sup>, ii. 10<sup>2</sup>.

कवन्द [कवोन्द] *a king of poets, a honorific epithet of a poet*, i. 11<sup>a</sup>.

कवराभ [कविराज] *the same*, i. 9<sup>a</sup>.

कज [कतु] *a sacrifice*, i. 24<sup>b</sup>.

ककस [कर्कश] *hard, rough, merciless*, i. 20<sup>43</sup>.

ककुत्ता ts. *a bracelet*, i. 18<sup>10</sup>.

ककुत्तो ts. HD. 2. 12. *the Açoka tree*, i. 17<sup>c</sup>.

कच्च [काच] *glass, crystal*, i. 20<sup>26</sup>.

कज्ज [कार्य] *work, affair, business*, ii. 6<sup>8</sup>, 28<sup>4</sup>, 29<sup>1, 4, 8, 12</sup>. kim kajjam, *what is the use of*, ii. 28<sup>a</sup>; iii. 1<sup>a</sup>, 12<sup>2</sup>, 19<sup>c</sup>.

कज्जल ts. *lampblack, used as a collyrium*, i. 20<sup>7</sup>; ii. 23<sup>a</sup>, 41<sup>b</sup>, 46<sup>a</sup>; iii. 33<sup>b</sup>; iv. 14<sup>a</sup>.

कज्जण [काञ्चन] *gold*, i. 32<sup>a</sup>; ii. 12<sup>b</sup>; iii. 1<sup>b</sup>.

कज्जणचण्ड [काञ्चन°] *name of a bard*, i. 16<sup>2</sup>; iii. 26<sup>1</sup>.

कज्जणमाला [काञ्चन°] *name of a woman*, iv. 9<sup>10</sup>.

कज्जणसेल [काञ्चनशैल] *mount Meru*, ii. 15<sup>b</sup>.

कज्जो [काञ्जो] *name of a town in Southern India, Conjevaram*, i. 15<sup>a</sup>.

कज्जो [काञ्जो] *a girdle*, i. 34<sup>a</sup>; ii. 15<sup>a</sup>, 23<sup>c</sup>, 34<sup>b</sup>, iii. 18<sup>a</sup>.

कज्जुलिआ [°का] *a bodice*, i. 20<sup>7</sup>.

कज्जिभ [काज्जिक] *sour gruel*, ii. 29<sup>11</sup>.

कद + प्र to show, display, manifest. paa-dei, iii. 12<sup>c</sup>, 17<sup>d</sup>.

कदस्स [कटाक्ष] *a glance, a side-long look*, i. 29<sup>a</sup>; iv. 24<sup>b</sup>.

कदिल्ल HD. 2. 52. *a cloth girt round the loins*, i. 27<sup>d</sup>.

कदिमुत्तभ [कटिसूत्र] *a girdle*, i. 20<sup>9</sup>.

कठिद see कृष्.

कण ts. *a drop*, iv. 8<sup>c</sup>.

कणाभ [कनक] *gold*, i. 20<sup>9</sup>; iii. 22<sup>b</sup>; iv. 9<sup>12</sup>.

कणाकण्णिअ [कणकणित] *tinkling*, ii. 32<sup>b</sup>.

- कण्टिदु [°निष्ठ] *youngest*, ii. 6<sup>24</sup>.  
 कण्टभ [°क] *a thorn, prickle, sting*, iii. 24<sup>a</sup>; iv. 21<sup>a</sup>, 22<sup>d</sup>.  
 कण्ठ *ts. the throat*, i. 16<sup>3</sup>, 20<sup>27</sup>; ii. 1<sup>b</sup>, 2<sup>a</sup>, 17<sup>a</sup>; iii. 2<sup>c</sup>, 6<sup>b</sup>, 20<sup>7</sup>; iv. 17<sup>a</sup>.  
 कण्ड [का°] *an arrow*, i. 16<sup>3</sup>; iii. 18<sup>d</sup>.  
 कण्डारेदु *to excavate; carve, sculpture*.  
 °riṇṇa, iii. 17<sup>d</sup>. According to O =  
 utkīrya. Cp. *Marāṭhi*, *kamḍāranem*.  
 कण [°ण] *ear*, i. 20<sup>40</sup>, 32<sup>b</sup>; ii. 27<sup>a</sup>; iii. 20<sup>3</sup>.  
 कण्यउज्ज [कान्यकुब्ज] *name of a city, Kanouj*, iii. 5<sup>2</sup>.  
 कण्णर [कर्णपूर] *an ornament worn in the ear, an ear-ring*, i. 14<sup>2</sup>.  
 कण्णा [कन्या] *a young girl*, i. 25<sup>6</sup>.  
 कण्णाढी [कर्णाटी] *a Karmāṭa woman*, i. 15<sup>c</sup>.  
 कण्णुपल [कर्णोत्पल] *an ear-lotus*, i. 34<sup>c</sup>.  
 कण्ठूरिआ [कस्तूरिका] *musk*, i. 18<sup>18</sup>, 34<sup>39</sup>.  
 कण्ठ *to tell, say. kadhemi*, i. 32<sup>4</sup>; iv. 9<sup>5</sup>. *kadhehi*, ii. 11<sup>2</sup>. *kadhedu*, iii. 2<sup>3</sup>. *kadhesu*, iii. 16<sup>2</sup>; iv. 18<sup>9</sup>.  
*kahijjau*, i. 5<sup>a</sup>. *kadhīadu*, i. 34<sup>7</sup>; iii. 3<sup>6</sup>. *kadhido*, ii. 41<sup>9</sup>, 50<sup>2</sup>. *akadhida*, i. 28<sup>4</sup>. *kadhidaṃ*, i. 5<sup>7</sup>.  
 कण्ठ [कयम] *how, why*, i. 18<sup>15</sup>, 30<sup>1</sup>; ii. 1<sup>2</sup>, 61<sup>21</sup>, 11<sup>6</sup>, 40<sup>2</sup>; iii. 10<sup>1</sup>, 22<sup>4</sup>; iv. 2<sup>11</sup>.  
 Cp. कण्ठ.  
 कण्ठारत्तण *wretchedness, imbecility (K, kārpaṇya)*, i. 19<sup>2</sup>, 20<sup>7</sup>.  
 कण्ठि [का°] *loveliness, beauty*, ii. 27<sup>b</sup>, 30<sup>b</sup>.  
 कण्ठ *ts. a root, bulb, garlic*, iii. 28<sup>c</sup>, 29<sup>b</sup>.  
 कण्ठप [°पे] *Cupid*, i. 16<sup>3</sup>; ii. 40<sup>b</sup>, 41<sup>d</sup>; iii. 28<sup>c</sup>.  
 कण्ठप्यकेली [°पकेली] *name of a woman*, iv. 9<sup>11</sup>.  
 कण्ठलिद [°त] *richly or suddenly produced*, i. 16<sup>3</sup>.  
 कण्ठलिल H. 2. 159. *shooting, sprouting*, iii. 28<sup>c</sup>.  
 कण्ठली *the plantain tree; a new shoot, sprig*, ii. 14<sup>b</sup>; iii. 20<sup>a</sup>; iv. 7<sup>c</sup>.  
 कण्ठोदु HD. 2. 9. *a blue lotus*, iii. 3<sup>b</sup>.  
 कण्ठन्त [°त्पान्त] *end of the world, universal destruction*, iv. 19<sup>a</sup>.  
 कण्ठूर [°पूर] *camphor*, i. 17<sup>b</sup>, 29<sup>c</sup>, 34<sup>39</sup>; iii. 28<sup>a</sup>; iv. 5<sup>c</sup>.  
 कण्ठूरमञ्जरी [कर्पू°] *name of the heroine of our play*, i. 34<sup>20, 24</sup>; ii. 6<sup>24</sup>, 28<sup>3</sup>, 29<sup>6, 7</sup>, 40<sup>2</sup>, 42<sup>15, 17</sup>; iii. 8<sup>4</sup>, 20<sup>23</sup>, 22<sup>1</sup>, 31<sup>1</sup>; iv. 9<sup>6</sup>, 19<sup>2</sup>, 14, 22, 24, 29, 32, 43, 50, 20<sup>13, 16</sup>.  
 कम [क°] *succession, regular course, manner*, iii. 4<sup>b</sup>, 5<sup>b</sup>, 25<sup>d</sup>; iv. 3<sup>c</sup>.  
 कमल *ts. a lotus*, ii. 11<sup>d</sup>, 16<sup>a</sup>, 50<sup>a</sup>; iv. 22<sup>b</sup>.  
 कमला *ts. a name of Lakṣmī*, iv. 24<sup>b</sup>.  
 कम्पि- [°म्पिन] *shaking, agitating*, i. 17<sup>c</sup>.  
 कम्म- [°र्मन] *action, performance*, iv. 16<sup>b</sup>.  
 कम्मण [कार्मण] *magic, witchcraft*, ii. 26<sup>b</sup>.  
 कर *ts. hand; ray, beam*, ii. 16<sup>a</sup>, 42<sup>a</sup>; iii. 20<sup>c</sup>, 24<sup>b</sup>, 25<sup>c</sup>.  
 करदु *ts. a box*, iv. 9<sup>10</sup>.  
 करण *ts. doing, making*, ii. 6<sup>15</sup>; iv. 16<sup>b</sup>.  
 करण्डिआ [°का] *a small box*, iii. 5<sup>2</sup>.  
 करवाल *ts. a sword*, iv. 9<sup>a</sup>.  
 कराल *ts. gaping; terrible; fem. a terrible form of Durgā*, i. 18<sup>8</sup>, 20<sup>28</sup>; iv. 16<sup>a</sup>.  
 करालिअ [°त] *made terrible*, iv. 2<sup>b</sup>.  
 करि- [°रिन] *an elephant*, ii. 6<sup>10</sup>.  
 कल *to hold, do, notice. akalia*, i. 2<sup>a</sup>.  
 kalida, iv. 9<sup>10</sup>.  
 कलकविट- [°विटन] *the cuckoo*, i. 16<sup>3</sup>.

कलङ्क ts. *stain, fault*, iii. 10<sup>a</sup>.

कलया [°ना] *doing, putting on*, iii. 28<sup>c</sup>;  
iv. 4<sup>a</sup>.

कलम ts. *rice*, i. 19<sup>a</sup>.

कलम्ब ts. *the Kadamba tree*, iii. 24<sup>a</sup>.

कलस [°य] *a water-pot. thanakalasa, a breast like a water-pot*, ii. 24<sup>b</sup>;  
iii. 7<sup>d</sup>. *thanakalasinī, a woman having such breasts*, ii. 23<sup>b</sup>.

कलहंस ts. *a swan*, iii. 23<sup>b</sup>.

कला ts. 1. *a small part; a digit of the moon*, i. 4<sup>b</sup>; ii. 10<sup>c</sup>, 46<sup>a</sup>; iii. 25<sup>d</sup>.  
2. *any practical art*, ii. 27<sup>c</sup>.

कलिभा [°का] *a flower, bud*, ii. 27<sup>a</sup>; iii. 1<sup>a</sup>.

कलिङ्गसेना [°ना] *name of a woman*, iv. 9<sup>a</sup>.

कलेवर ts. *body*, iv. 22<sup>c</sup>.

कल्लोलवती [°ती] *name of a woman*, iv. 9<sup>12</sup>.

कल्लोलिणी [°नी] *a river*, ii. 3<sup>a</sup>.

कवला [°न] *eating, swallowing*, i. 20<sup>b</sup>.

कवलिभ [°त] *eaten, chewed*, iii. 2<sup>b</sup>.

कवाल [°पाल] *the skull*, iv. 19<sup>b</sup>.

कविञ्जल [कपि°] *name of the Vidūṣaka*,  
i. 20<sup>a</sup>, 36<sup>a</sup>, 43<sup>a</sup>, 34<sup>1</sup>; ii. 27<sup>1</sup>, 29<sup>1</sup>; iv. 20<sup>9</sup>.

कवोल [°पोल] *the cheek*, i. 32<sup>b</sup>; iii. 33<sup>b</sup>.

काव्य [काव्य] *a poem, poetry, a Kāvya*,  
i. 1<sup>d</sup>, 8<sup>b</sup>, 19<sup>6</sup>, 20<sup>4</sup>, 6<sup>6</sup>; ii. 4<sup>c</sup>.

काय to *rub, test, try*. *kasiadi*, i. 18<sup>18</sup>.

कास + वि to *open, bloom*. *viasanti*, ii. 43<sup>b</sup>.

कासवट्टिआ [कषपट्टिका] *a touch-stone*, i. 18<sup>18</sup>  
19<sup>7</sup>.

कासाभ [कासाय] *red, affected*, iv. 23<sup>a</sup>.

काहं [कायम] *how*, iv. 1<sup>a</sup>, 3<sup>d</sup>. *kaham pi*  
[kathamapi] *somehow, in any way*,  
ii. 39<sup>a</sup>; iii. 32<sup>a</sup>. *Op. कचं*.

कहिं H. 3. 60<sup>2</sup>. *where*, i. 35<sup>b</sup>; ii. 42<sup>19</sup>,

43<sup>a</sup>. *kahim pi, somewhere, any-where*, i. 24<sup>b</sup>, 25<sup>4</sup>.

काभ [°य] *body*, iv. 14<sup>a</sup>.

काण ts. *one-eyed*, i. 20<sup>7</sup>.

काणाय [°नन] *a forest, park*, ii. 22<sup>b</sup>.

काम ts. *love, Cupid*, ii. 5<sup>b</sup>; iv. 2<sup>3</sup>, 7<sup>c</sup>.

कामं ts. *well, forsooth*, iii. 19<sup>2</sup>.

कामरूप [°य] *Assam*, i. 14<sup>2</sup>.

कामसेना [°ना] *name of a woman*, iv. 9<sup>a</sup>.

कामिणी [°नी] *a loving, beautiful woman*,  
i. 33<sup>a</sup>; ii. 43<sup>b</sup>, 48<sup>a</sup>; iii. 18<sup>c</sup>; iv. 6<sup>c</sup>.

कार ts. *(at the end of comp.) author*,  
i. 8<sup>3</sup>.

कारण ts. *reason, cause*, ii. 27<sup>d</sup>, 42<sup>14</sup>, 47<sup>1</sup>;  
iii. 1<sup>d</sup>, 9<sup>b</sup>.

कारामन्दिर ts. *a prison-house, jail*, iv. 9<sup>a</sup>.

कारि- [°रिन्] *doing, causing*, ii. 10<sup>a</sup>.

काल ts. *time; death, the destroying god*,  
i. 8<sup>3</sup>; ii. 6<sup>a</sup>, 28<sup>d</sup>, 41<sup>9</sup>, 50<sup>2</sup>; iii. 4<sup>3</sup>;  
iv. 2<sup>b</sup>, 19<sup>a</sup>.

काल ts. *black*, iv. 14<sup>a</sup>, 18<sup>b</sup>.

कालकवरिअ [°लान्तरिक] *a scholar*, i. 18<sup>1</sup>.

कालन्तर [°लान्तर] *opportunity*, i. 35<sup>b</sup>.

काली ts. *a name of Durgā*, iv. 19<sup>b</sup>.

काय् + प्र to *appear, become manifest*.  
*paāsai*, iii. 11<sup>d</sup>.

क्रिआ [क्रिया] *performance, a religious rite*, i. 24<sup>b</sup>.

किइ [कृति] *work, composition*, i. 11<sup>b</sup>.

किंसुअ [°मुक] *a tree, Butea frondosa, having red blossoms*, i. 16<sup>c</sup>.

किंकोरी ts. *a female servant*, i. 36<sup>b</sup>.

किङ्किणी ts. *a bell*, i. 20<sup>9</sup>; ii. 32<sup>b</sup>, 34<sup>b</sup>;  
iv. 17<sup>a</sup>.

किन्ति [कीर्ति] *fame*, ii. 35<sup>b</sup>.

किन्तिम [कृत्रिम] *artificial*, ii. 28<sup>a</sup>.

**किम्** *the interrogative pronoun, who, what, which; with vi, pi, it is indefinite, some one, a certain. The neuter kiṃ is used with instr. in the sense, what is the use of? kiṃ is used also as an interrogative particle. kiṃ ca, moreover, further.* ko, i. 4<sup>1a</sup>, 5<sup>a, b</sup>, 16<sup>1</sup>, 20<sup>30</sup>, 28<sup>2</sup>, 35<sup>b</sup>; ii. 23<sup>c</sup>, 27<sup>c</sup>, 29<sup>12, 13</sup>, 47<sup>4</sup>; iii. 15<sup>c</sup>. kā, i. 4<sup>a</sup>, 16<sup>1</sup>, 20<sup>12</sup>, 33<sup>c</sup>, 34<sup>1, 3</sup>; ii. 25<sup>b</sup>, 27<sup>d</sup>; iii. 1<sup>b</sup>; iv. 9<sup>2</sup>, 16<sup>a</sup>, 19<sup>30</sup>. kiṃh, i. 1<sup>c</sup>, 4<sup>2, 12, 16</sup>, 6<sup>b, 2</sup>, 8<sup>1</sup>, 11<sup>1</sup>, 16<sup>2</sup>, 18<sup>8, 10, 13, 16</sup>, 19<sup>d, 6</sup>, 20<sup>2, 4, 20</sup>, 21<sup>3, 5</sup>, 22<sup>a</sup>, 23<sup>1</sup>, 24<sup>4</sup>, 25<sup>1</sup>, 28<sup>3</sup>, 34<sup>c</sup>, 35<sup>c</sup>; ii. 6<sup>16</sup>, 10<sup>c, 2, 6</sup>, 11<sup>3, 4</sup>, 16<sup>b</sup>, 24<sup>4</sup>, 28<sup>a, d</sup>, 29<sup>c, 4</sup>, 41<sup>8</sup>, 42<sup>7, 12, 14, 15, 16, 17, 32</sup>, 43<sup>11</sup>, 47<sup>1</sup>, 48<sup>2</sup>; iii. 1<sup>a, d</sup>, 2<sup>1</sup>, 8<sup>4, 5</sup>, 9<sup>1</sup>, 12<sup>1, 2</sup>, 13<sup>a, b, c</sup>, 14<sup>a, b, c</sup>, 16<sup>a, b, c, 2</sup>, 19<sup>c</sup>, 20<sup>3, 15, 16, 17</sup>, 34<sup>a, 3</sup>; iv. 2<sup>4, 6</sup>, 3<sup>1</sup>, 4<sup>c</sup>, 9<sup>14</sup>, 18<sup>8, 29</sup>, 19<sup>15, 34, 46, 47</sup>, 22<sup>b, 1, 2</sup>, 23<sup>c</sup>. kaṃh, ii. 11<sup>2</sup>. kena, i. 10<sup>1</sup>. kassa, i. 23<sup>d</sup>, 27<sup>c</sup>; ii. 32<sup>d</sup>, 40<sup>b</sup>, 42<sup>a</sup>; iii. 8<sup>2</sup>, 9<sup>a</sup>; iv. 6<sup>d</sup>. kie, iii. 9<sup>a</sup>. ke ii. 42<sup>30</sup>.

**किरण** ts. *a ray, beam*, ii. 29<sup>d</sup>, 50<sup>c</sup>; iii. 26<sup>d</sup>.

**किराट** [°त] *a Kirāta; a dwarf*, iii. 34<sup>a</sup>.

**किल** ts. *certainly, I think*, ii. 8<sup>b</sup>.

**किलकिल-** *to sound, jubilate, laugh.* °lai, ii. 34<sup>b</sup>.

**किलम्मइ** see क्रम.

**किसलञ** [°य] *a young and tender shoot*, ii. 42<sup>a</sup>.

**कोदिस** [°दृश] *of what kind*, i. 20<sup>36</sup>; ii. 42<sup>28</sup>; iii. 3<sup>6</sup>, 9<sup>3</sup>; iv. 19<sup>32</sup>.

**कोस** H. 3. 68. *why*, ii. 42<sup>26</sup>.

**कुगाम** [°याम] *a petty village or hamlet*, i. 18<sup>18</sup>.

**कुङ्कुम** ts. *saffron*, i. 13<sup>c</sup>, 16<sup>a</sup>; ii. 8<sup>a</sup>, 12<sup>a</sup>; iii. 14<sup>b</sup>, 15<sup>d</sup>, 20<sup>3</sup>.

**कुञ्च** [कूच] *beard*, i. 20<sup>40</sup>.

**कुञ्ज** [°ञ्ज] *humpbacked, crooked*, iii. 34<sup>8</sup>.

**कुट्टिणी** [°नी] ts. *a bawd*, i. 18<sup>a</sup>, 34<sup>34</sup>.

**कुडिल** [°टिल] *crooked, curled*, ii. 20<sup>a</sup>.

**कुटुम्ब** [°टुम्ब] *family, household, relationship*, i. 4<sup>13</sup>, 34<sup>31</sup>.

**कुण्डल** ts. *an ear-ring*, ii. 18<sup>a</sup>.

**कुण्डलिञ** [°त] *bowed, bent*, ii. 6<sup>d</sup>.

**कुन्त** ts. *a lance*, iv. 9<sup>10</sup>.

**कुन्तल** ts. *the hair of the head*, ii. 41<sup>b</sup>.

**कुन्तल** ts. *name of a country*, i. 12<sup>b</sup>, 34<sup>8</sup>. kuntali, *a Kuntala woman*, i. 15<sup>c</sup>.

**कुन्दमाला** ts. *name of a woman*, iv. 9<sup>10</sup>.

**कुप** *to be angry*. kuppadi, ii. 47<sup>3</sup>. kuppa, i. 20<sup>5, 11</sup>.

**कुप्पासञ** [कूपसक] *a sort of bodice*, i. 13<sup>b</sup>.

**कुमरी** [°मारी] *a girl*, ii. 22<sup>a</sup>; iii. 17<sup>c</sup>.

**कुमारत्तण** [°त्व] *childhood, the age from 10 to 12*, iii. 16<sup>2</sup>.

**कुम्भ** ts. *a pitcher, water-pot, jar*, ii. 44<sup>a</sup>.

**कुम्भगड** [°भगड] *a white gourd*, iv. 18<sup>a</sup>.

**कुम्भुबभय** [°म्भोद्भव] *an epithet of Agastya*, i. 17<sup>a</sup>.

**कुरङ्गच्छी** [°ङ्गाक्षी] *a deer-eyed woman*, ii. 3<sup>2</sup>.

**कुरङ्गिञ्जा** [°का] *name of a woman, the confidential servant of Karpūra-mañjarī*, iii. 19<sup>2</sup>; iv. 20<sup>a</sup>.

**कुरल** ts. *a lock of hair*, i. 15<sup>c</sup>.

**कुरवञ** [°क] *a species of amaranth*, ii. 42<sup>11</sup>, 43<sup>a, 11</sup>, 44<sup>a</sup>, 45<sup>a</sup>.

कुङ्कुराभ- to croon, grumble, growl. °rā-  
anto, iii. 2<sup>1</sup>. °rāanti, i. 18<sup>15</sup>.

कुल ts. family, herd, collection, i. 11<sup>a</sup>,  
17<sup>c</sup>, 19<sup>7</sup>; ii. 2<sup>d</sup>, 44<sup>d</sup>.

कुलमग [°मार्ग] the doctrine and practices  
of left-hand Çāktas, i. 22<sup>b</sup>.

कुल्ला [°न्या] a river, stream, ii. 10<sup>d</sup>.

कुवलभ [°य] the blue water-lily, ii. 19<sup>b</sup>,  
38<sup>b</sup>, 42<sup>a</sup>.

कुसल [°शल] skilful, clever, i. 1<sup>d</sup>.

कुसुलव [°शुलव] an actor, i. 4<sup>2</sup>.

कुसुम ts. a flower, i. 4<sup>1</sup>, 16<sup>b</sup>; ii. 6<sup>19</sup>, 21<sup>1</sup>, 7<sup>a</sup>,  
21<sup>a</sup>, 44<sup>c</sup>, 45<sup>b</sup>; iii. 1<sup>d</sup>, 22<sup>c</sup>, 24<sup>a</sup>; iv.  
18<sup>36</sup>, 19<sup>66</sup>, 21<sup>b</sup>, 22<sup>b</sup>.

कुसुमसर [°सर] Cupid, iii. 7<sup>b</sup>; iv. 2<sup>a</sup>.

कुसुमाभर [°कर] the spring, ii. 1<sup>5</sup>.

कुसुमाउह [°युध] Cupid, ii. 35<sup>b</sup>.

कुहर ts. a cavity, ii. 30<sup>b</sup>; iii. 20<sup>7</sup>.

कूर ts. food, boiled rice, i. 19<sup>a</sup>.

क to make, do, prepare. Caus., to cause  
to do. kunai, ii. 31<sup>c</sup>; iv. 8<sup>d</sup>. ka-  
redi, i. 20<sup>33</sup>; iv. 18<sup>36</sup>. kunanti, i.  
14<sup>b</sup>; iv. 14<sup>b</sup>, 15<sup>b</sup>. karissam, ii.  
10<sup>5</sup>, 43<sup>2</sup>; iv. 2<sup>1</sup>. kuna, iv. 20<sup>6</sup>.  
karedu, iv. 20<sup>6</sup>, 10. kunanto, ii.  
50<sup>a</sup>. kunantā, i. 15<sup>c</sup>; iii. 28<sup>c</sup>. ku-  
nantānā, ii. 46<sup>b</sup>. kādum, ii. 6<sup>14</sup>.  
kāūna, ii. 8<sup>a</sup>. kadua, ii. 8<sup>3</sup>; iii.  
5<sup>2</sup>; iv. 9<sup>7</sup>, 18<sup>11</sup>, 19<sup>17</sup>. kijjai, ii. 27<sup>c</sup>;  
iii. 15<sup>c</sup>. kariadi, i. 20<sup>26</sup>. kijjau,  
iii. 1<sup>a</sup>. kariadu, i. 20<sup>40</sup>, 25<sup>1</sup>; ii.  
43<sup>10</sup>, 50<sup>5</sup>; iv. 19<sup>19</sup>, 50, 21<sup>1</sup>, 22<sup>1</sup>. kaa,  
iv. 17<sup>a</sup>. kida, ii. 6<sup>15</sup>. kao, iii.  
32<sup>b</sup>. kido, ii. 9<sup>1</sup>; iv. 18<sup>22</sup>. kaam,  
ii. 47<sup>b</sup>. kidam, i. 19<sup>a</sup>; ii. 6<sup>24</sup>, 11<sup>3</sup>, 4,  
47<sup>1</sup>; iii. 30<sup>2</sup>; iv. 20<sup>2</sup>. kae, ii. 10<sup>d</sup>.

kide, ii. 42<sup>9</sup>, 10, 13. kidao, iv. 9<sup>12</sup>.  
kaāi, ii. 19<sup>a</sup>. karaiijam, i. 12<sup>2</sup>.  
kādavvā, i. 34<sup>35</sup>. kādavvam, i.  
24<sup>1</sup>; ii. 29<sup>2</sup>. kārio, ii. 15<sup>b</sup>. kāri-  
dam, iv. 18<sup>30</sup>.

+ भलम to decorate. °kiam, i. 33<sup>a</sup>. °ki-  
dā, ii. 24<sup>2</sup>.

कृ to draw, drag away, bend. kaḍ-  
ḍhijjai, ii. 29<sup>b</sup>. kaḍḍhia, i. 32<sup>c</sup>.  
kaḍḍhidāo, iii. 4<sup>3</sup>.

+ आ to draw, pull, snatch. ṣaḍḍhia,  
i. 29<sup>b</sup>.

कृ to spread, scatter. kirai, iii. 20<sup>b</sup>.  
kirantā, iii. 28<sup>b</sup>.

केभभ fem. केअई [°तक] name of a plant,  
i. 29<sup>b</sup>; ii. 7<sup>a</sup>; iv. 21<sup>b</sup>, 22<sup>b</sup>.

केभारिआ [°दारिका] a meadow, iii. 20<sup>3</sup>.

केदई [°तकी] name of a plant, ii. 6<sup>19</sup>, 20, 21, 22.

केलि ts. play, sport, amorous sport, i.  
24<sup>d</sup>, 26<sup>c</sup>; iii. 20<sup>3</sup>, 23<sup>b</sup>, 31<sup>b</sup>; iv. 2<sup>a</sup>, 9<sup>11</sup>.

केलिभर [°कार] causing pastime, i. 14<sup>2</sup>.

केलिकाण [°नन] a pleasure-park, ii. 22<sup>b</sup>.

केलिभवन [°न] a pleasure-house, iv. 19<sup>a</sup>.

केलिबदी [°ती] name of a woman, iv. 9<sup>12</sup>.

केलिबिमाण [°न] a pleasure-palace, iv. 9<sup>18</sup>.

केलिसभय [°शयन] a pleasure-couch, iii.  
27<sup>c</sup>.

केलिसेज्जा [°शय्या] the same, iii. 3<sup>a</sup>.

केवल ts. only, i. 6<sup>b</sup>, 24<sup>c</sup>; ii. 28<sup>2</sup>.

केस [°श] hair, i. 26<sup>b</sup>.

केसर ts. the filament of a flower, fibre;  
the *Bakula* tree, iii. 1<sup>d</sup>, 24<sup>a</sup>, 25<sup>c</sup>.

कोभयड [°दण्ड] a bow, i. 16<sup>3</sup>; iii. 30<sup>b</sup>.

कोइल [°किल] the cuckoo, i. 18<sup>c</sup>; iii. 31<sup>b</sup>.

कोउहल्ल [°कौतूहल] desire, curiosity, ii.  
38<sup>a</sup>; iv. 18<sup>a</sup>.

कोकहल *the same*, ii. 49<sup>a</sup>.

कोटि [°टि] *ten millions*, iii. 5<sup>b</sup>, 3.

कोटु HD. 2. 33. *desire, curiosity*, ii. 37<sup>b</sup>; iii. 3<sup>c</sup>.

कोटुअघर [कौतुकगृह] *a pleasure-house*, iv. 18<sup>32</sup>.

कोमल *ts. tender, soft*, ii. 10<sup>c</sup>; iii. 33<sup>a</sup>.

कोल [कौ°] *belonging to the left-hand* *Çuktas*, i. 23<sup>d</sup>.

कोलाहल *ts. a loud and confused noise*, iii. 34<sup>3</sup>.

कोस [°श] *membrum virile*, i. 20<sup>28</sup>.

कु, हु, *after ऌ and anusvāra* खु [खलु] *indeed, methinks*. *kkhu*, i. 20<sup>13</sup>; iv. 2<sup>4</sup>. *hu*, i. 4<sup>6</sup>, 20<sup>38</sup>, 34<sup>b</sup>, 17, 18; ii. 42<sup>a</sup>, 48<sup>b</sup>; iii. 9<sup>b</sup>; iv. 2<sup>a</sup>, 18<sup>36</sup>. *khu*, i. 5<sup>2</sup>; ii. 0<sup>5</sup>, 6<sup>6</sup>, 10<sup>2</sup>; iii. 3<sup>d</sup>.

क्रम *intens. Caus., to cause to go*. *cañ-kamio*, ii. 18<sup>b</sup>.

+ अति *to pass*. *adikkanta*, iv. 18<sup>11</sup>.

+ आ *to attack, subdue*. *akkanta*, i. 14<sup>2</sup>.

+ निस् *to go away, to leave*. *nikka-mamha*, iii. 22<sup>9</sup>.

की *to buy*. *kipido*, iii. 4<sup>5</sup>. *kipidā*, i. 34<sup>16</sup>.

+ वि *to sell*. *vikkiṇṇadi*, i. 18<sup>18</sup>. *vik-kipidā*, iii. 5<sup>3</sup>.

क्रम *to be tired out, exhausted*. *kilam-māmi*, iii. 19<sup>2</sup>. *kilammanti*, iii. 20<sup>3</sup>. *kilanto*, iii. 8<sup>1</sup>.

काय् *to boil*. *kaḍhia*, ii. 6<sup>b</sup>. *kaḍhida*, iii. 20<sup>3</sup>.

क्षल् + प्र *Caus., to wash, wipe away*. *pakkhālido*, iii. 3<sup>9</sup>.

क्षिप *to throw, cast*. *khivanti*, iv. 13<sup>a</sup>.

खभ [खत] *hurt, torn, broken; a wound*, i. 28<sup>a</sup>; ii. 11<sup>b</sup>.

खग [°ग] *a sword*, iv. 9<sup>11</sup>.

खञ्ज् *to limp, halt*. *khañjia*, i. 21<sup>c</sup>.

खड्गिभा HD. 2. 71. *a side-door, back-door*, iii. 20<sup>11</sup>.

खडिभा [°टिका] *chalk*, iii. 33<sup>a</sup>.

खण [क्षण] *an instant, moment*, ii. 3<sup>2</sup>, 40<sup>3</sup>, 41<sup>6</sup>, 47<sup>d</sup>; iv. 9<sup>b</sup>, 18<sup>32</sup>.

खण्ड- *to break, cut, crush*. *khaṇḍi-saṃ*, i. 20<sup>16</sup>. *khaṇḍijjā*, iv. 3<sup>d</sup>. *khaṇḍaantā*, i. 15<sup>b</sup>.

खण्ड *ts. a piece, part*, i. 23<sup>c</sup>.

खण्डया [°ना] *breaking, cutting, frustrating*, ii. 27<sup>d</sup>; iv. 3<sup>b</sup>.

खलखण्ड *a kind of cake? jest, joke? (K, kalikhaṇḍa apūpaviṣeṣaṃ, N, de-cyāṃ khaḍīkhaṇḍaṣabdaḥ kṛḍā-vācakaḥ)*, i. 34<sup>15</sup>.

खाद् *to eat*. *khajjāe*, i. 23<sup>b</sup>.

खाम [खाम] *thin, emaciated*, ii. 6<sup>10</sup>.

खार [खार] *salt*, ii. 11<sup>b</sup>.

खिख [°च] *afflicted, tired*, i. 20<sup>a</sup>.

खिख see क्षिप.

खु see कु.

खुट्ट H. 4. 116. *to fall short*, ii. 4<sup>a</sup>.

खुर [खर] *a razor*, iv. 3<sup>d</sup>.

खेल *to play, move to and fro*. *khe-lanti*, iv. 11<sup>b</sup>.

गअण [गगन] *the sky*, ii. 30<sup>b</sup>, 47<sup>d</sup>; iii. 20<sup>15</sup>.

गङ्गा *ts. the Ganges*, i. 4<sup>a</sup>; iii. 3<sup>9</sup>.

गण *ts. a flock, multitude; certain demi-gods who are the attendants of Çiva*, i. 25<sup>c</sup>, 33<sup>a</sup>; ii. 28<sup>c</sup>; iv. 19<sup>65</sup>, 22<sup>c</sup>.



गणय [°न] *counting*, ii. 37<sup>b</sup>.

गणया [°न] *regard*. *kā g., what need we say of*, iii. 1<sup>b</sup>.

गण्ठ [°ण्य] *a knot, tie*, i. 15<sup>d</sup>, 20<sup>43</sup>; iii. 9<sup>a, 2</sup>; iv. 20<sup>12</sup>.

गण्ठवक्ष [°ण्यपण्ठ] *name of a fragrant shrub, according to P = Tabernae-montana coronaria*, iii. 20<sup>1</sup>.

गण्ड *ts. the cheek*, i. 15<sup>a</sup>, 16<sup>a</sup>; ii. 37<sup>a</sup>; iii. 34<sup>b</sup>.

गण्डूस् [°ण] *a mouthful, handful*, iii. 20<sup>2</sup>.

गन्त [गान्] *a limb, body*, ii. 27<sup>b</sup>; iii. 22<sup>1</sup>.

गन्ध *ts. smell, odor*, ii. 6<sup>19</sup>.

गन्धतेल्ल [°तेल] *a fragrant oil*, i. 13<sup>a</sup>.

गन्धहरिण *ts. the musk-deer*, iii. 20<sup>1</sup>.

गण्ड [°र्भ] *womb, belly, interior*, i. 34<sup>17</sup>; iii. 31<sup>5, 18, 41</sup>; iv. 21<sup>b</sup>.

गण्डघर [°र्भगृह] *inner apartment*, iii. 22<sup>1</sup>.

गम *to go, pass*. *gacchāmi*, iii. 31<sup>5</sup>, 34<sup>9</sup>. *gacchanti*, iv. 9<sup>b</sup>. *gaccha*, i. 20<sup>23, 25</sup>; ii. 42<sup>31</sup>. *gacchamha*, iii. 22<sup>6</sup>. *gamiṣṣam*, i. 34<sup>38</sup>; ii. 50<sup>3</sup>; iv. 19<sup>37, 47</sup>. *gamiṣṣāmo*, i. 36<sup>1</sup>. *gao*, iii. 25<sup>d</sup>. *gado*, iii. 31<sup>4</sup>, 5<sup>a</sup>. *gā*, i. 33<sup>c</sup>. *ga-dā*, i. 18<sup>15</sup>, 20<sup>23, 25</sup>; iv. 9<sup>a</sup>, 19<sup>23</sup>. *gaam*, i. 35<sup>b</sup>; iii. 3<sup>a, d</sup>. *gadaṁ*, ii. 1<sup>3</sup>, 11<sup>2</sup>; iii. 4<sup>1</sup>, 12<sup>a</sup>. *gadāe*, iv. 20<sup>3</sup>. *gae*, i. 14<sup>a</sup>, 35<sup>c</sup>. *gade*, iii. 31<sup>4</sup>, 8<sup>4</sup>; iv. 18<sup>32</sup>. *gadua*, iv. 18<sup>4</sup>, 19<sup>24</sup>.

+ अनु *to accompany*. *anugaa*, iv. 11<sup>b</sup>. *anugadā*, ii. 28<sup>2</sup>.

+ अव *to know, learn*. *avagamia*, iii. 34<sup>5, 7</sup>.

+ आ *to come*. *āacchasi*, ii. 42<sup>23</sup>. *āacchadi*, ii. 41<sup>8</sup>; iii. 34<sup>7</sup>. *āaccha*, iii. 34<sup>5</sup>. *āacchadha*, iv. 19<sup>19, 57</sup>.

*āgamiṣṣam*, i. 20<sup>38</sup>; iv. 19<sup>18</sup>. *āgamiṣṣadi*, iv. 18<sup>31</sup>. *āgantavvam*, iv. 19<sup>25</sup>. *āado*, iv. 19<sup>60</sup>. *āadā*, ii. 6<sup>14, 17</sup>, 42<sup>2</sup>; iv. 19<sup>17</sup>. *āgadaṁ*, i. 18<sup>4</sup>; iii. 34<sup>7</sup>.

+ उद् *to rise, ascend*. *uggaa*, iii. 1<sup>c</sup>.

+ निस् *to come out, part*. *niggacchadi*, iv. 19<sup>2</sup>. *niggaam*, iii. 20<sup>c</sup>.

+ सम् *to join, meet*. *saṁgada*, iii. 31<sup>4</sup>.

गम *ts. going away*, iv. 7<sup>d</sup>.

गमय [°न] *going, motion*, iii. 23<sup>b</sup>.

गम्भीर *ts. deep, solemn*, i. 28<sup>a</sup>.

गरल *ts. poison*, ii. 11<sup>a</sup>.

गल् *to drop, fall*. *Caus., to pour out, filter, strain*. *galanti*, ii. 9<sup>b</sup>. *gā-liassa*, i. 19<sup>c</sup>.

+ वि *to vanish, disappear*. *vialida*, ii. 6<sup>10</sup>.

गल्लिबल्ल [°बलीवर्द] HD. 6. 91. *a strong but lazy bull*, i. 20<sup>29</sup>.

गव्व [°व] *pride*, i. 19<sup>5</sup>.

गाढ *ts. strong, vehement, intense*, i. 19<sup>5</sup>, 20<sup>43</sup>; ii. 45<sup>a</sup>; iii. 20<sup>1</sup>; iv. 1<sup>a</sup>.

गिम्ह [°योष्म] *summer*, ii. 41<sup>5</sup>; iv. 1<sup>a</sup>, 4<sup>c</sup>.

गिरा [गिर] *speech, voice, words*, ii. 29<sup>c</sup>.

गिरि *ts. a mountain*. i. 20<sup>a</sup>.

गिरिन्द [°रीन्द्र] *the king of mountains, Himavant, the father of Pārvatī*, i. 3<sup>b</sup>.

गिरिस [°श्च] *Śiva*, i. 3<sup>b</sup>; iii. 29<sup>a</sup>.

गिरिसुआ [°त्ता] *Pārvatī*, i. 4<sup>d</sup>.

गोद्द [°ति] *song, singing*, iv. 17<sup>a</sup>.

गुण *ts. quality, virtue; thread, string, cord*, i. 10<sup>b</sup>, 20<sup>43</sup>, 33<sup>a</sup>; ii. 2<sup>b</sup>, 4<sup>a</sup>, 26<sup>b</sup>, 27<sup>c</sup>, 28<sup>c</sup>; iii. 8<sup>5</sup>; iv. 19<sup>65</sup>, 22<sup>c</sup>, 24<sup>a</sup>.

गुम्फ see गुम्फ.

गुम्फ to string, tie, arrange. gumphedi,  
i. 4<sup>a</sup>. gumphantā, i. 15<sup>d</sup>. guttha,  
iii. 2<sup>a</sup>, 5<sup>b</sup>.

गुरु ts. a teacher, spiritual preceptor,  
i. 5<sup>b</sup>, 22<sup>a</sup>; iv. 18<sup>12, 21, 25</sup>.

गुह to hide. gūḍha, ii. 21<sup>a</sup>.

+ उग्र to embrace. uvagūḍho, ii. 45<sup>a</sup>.

गृ + समुद् to throw out, put forth. sa-  
muggirāi, ii. 45<sup>b</sup>.

गेभ [°य] song, iii. 14<sup>a</sup>.

गेञ्ज [याह] what can be grasped, i. 30<sup>a</sup>;  
iii. 19<sup>b</sup>.

गेरिआ [गिरिका] red chalk, iii. 18<sup>b</sup>.

गेहिणी [गृ] wife, i. 11<sup>a</sup>; iii. 15<sup>a</sup>.

गे to sing. gāanta, i. 21<sup>a</sup>.

गोभर [°चर] range of the organs of sense,  
grip, hold, influence, iv. 2<sup>a</sup>, 20<sup>b</sup>.

गोट्टी [°ष्टी] conversation, i. 20<sup>16</sup>.

गोर [गौर] white, yellowish, iii. 34<sup>b</sup>.

गोरअ the same, iii. 31<sup>a</sup>.

गोरङ्ग [गौराङ्ग] fem. °ngī, having a pale-  
red body, i. 20<sup>a</sup>.

गोरी [गौ] Pārvati, i. 28<sup>a</sup>; ii. 6<sup>25</sup>; iv. 18<sup>11</sup>.

गोवभ [°पक] a cow-herd, i. 21<sup>a</sup>.

ग्रह to seize, take. geṇha, iv. 20<sup>13</sup>. ghet-  
tūna, i. 12<sup>3</sup>. geṇhia, iv. 19<sup>18, 39, 57</sup>.

घद् Caus., to join, accomplish, form.  
ghaḍei, iii. 17<sup>c</sup>. aghaḍia, i. 2<sup>b</sup>.

+ उद् Caus., to open. ugghāḍijjanti,  
i. 36<sup>a</sup>.

+ सम to be united, joined. saṅghaḍai,  
iii. 9<sup>a</sup>. saṅghaḍide, i. 18<sup>a</sup>.

घद् to rub. ghaṭṭedi, i. 4<sup>6</sup>.

घहण, °या [घटन, °ना] forming, joining;

contact; coining, stamping, ii. 37<sup>a</sup>,  
41<sup>a</sup>; iii. 10<sup>a</sup>; iv. 9<sup>a</sup>.

घण [°न] 1. compact, dense, strong, i.  
13<sup>c</sup>, 27<sup>b</sup>, 29<sup>d</sup>; ii. 6<sup>10</sup>, 12<sup>a</sup>; iii. 20<sup>3</sup>;  
iv. 6<sup>c</sup>, 8<sup>a</sup>. 2. a cloud, iii. 4<sup>a</sup>.

घणसार [घन°] camphor, ii. 21<sup>a</sup>.

घणसारमञ्जरी [घन°] name of a woman,  
synonymous with Karpūramañja-  
rī, iv. 18<sup>19, 28</sup>, 19<sup>46</sup>, 20<sup>6, 16</sup>.

घण्टा ts. a bell, ii. 31<sup>b</sup>.

घम्म [°र्म] heat, warmth, ii. 6<sup>10</sup>; iii. 20<sup>3</sup>.

घर H. 2. 144. a house, i. 14<sup>c</sup>, 18<sup>2</sup>, 20<sup>34</sup>;  
ii. 2<sup>d</sup>; iv. 1<sup>b</sup>, 18<sup>3</sup>.

घरट् ts. a grinding-stone, iii. 30<sup>a</sup>.

घरिणी [ग्रहिणी] a wife, i. 19<sup>7</sup>, 34<sup>11</sup>; ii. 8<sup>b</sup>;  
iii. 15<sup>a</sup>; iv. 18<sup>20</sup>.

घल् H. 4. 334. to throw, cast. ghal-  
lissanī, i. 20<sup>31</sup>.

घुसिण [°सण] saffron, ii. 37<sup>a</sup>.

घेतूण see ग्रह.

च see अ.

चभ [°य] collection, heap, mass, i. 26<sup>b</sup>;  
ii. 50<sup>c</sup>.

चउळ्ह [चतुर्विध] of four kind, fourfold,  
ii. 1<sup>d</sup>.

चउस्मट्टी [चतुःषष्टि] sixty-four, iii. 4<sup>a</sup>.

चओर [चकोर] the Greek partridge (said  
to feed on moonbeams), i. 1<sup>d</sup>.

चक्र [चक्र] a wheel, ii. 18<sup>b</sup>, 23<sup>c</sup>, 34<sup>a</sup>.

चक्रल HD. 3. 20. round, ii. 34<sup>a</sup>.

चक्रवट्टि- [चक्रवर्तिन] an emperor, i. 12<sup>a</sup>;  
iii. 15<sup>a</sup>; iv. 18<sup>20, 22</sup>, 23<sup>c</sup>.

चक्रवाभ [चक्रवाक] ruddy goose, ii. 8<sup>b</sup>, 50<sup>c</sup>.

चक्राभार [चक्राकार] wheel-like, ii. 23<sup>c</sup>; iii.  
19<sup>c</sup>.

चक्षु [चक्ष] *an eye*, ii. 5<sup>a</sup>.

चक्षु- see क्रम.

चक्षुमण [चक्षु] *going, walking*, i. 27<sup>d</sup>.

चक्षु HD. 3. 1. *beautiful*, i. 31<sup>b</sup>, 33<sup>a</sup>; ii. 25<sup>a</sup>, 28<sup>b</sup>; iv. 13<sup>b</sup>.

चक्षुतण *beauty*, i. 14<sup>2</sup>, 20<sup>a</sup>; iii. 9<sup>c</sup>, 16<sup>3</sup>.

चक्षिम- H. 1. 35; 2. 154. *beauty*, ii. 24<sup>d</sup>, 26<sup>c</sup>; iii. 6<sup>a</sup>, 13<sup>b</sup>.

चच्चा [चर्चा] *smearing, anointing*, i. 20<sup>a</sup>.

चञ्चल ts. *trembling, tremulous*, ii. 41<sup>c</sup>.

चञ्चुर ts. *waddling*, iii. 23<sup>a</sup>.

चट्टि-licking, cp. Marāṭhī cāṭaṇeṁ, i. 20<sup>3a</sup>.

चड् H. 4. 206. *to rise, increase*. caḍadi, iii. 16<sup>3</sup>.

चण्ड ts. *wild, impetuous, angry*, i. 17<sup>d</sup>, 23<sup>a</sup>; ii. 10<sup>b</sup>.

चण्डेसु [चण्डांशु] *the sun*, i. 35<sup>a</sup>.

चण्डवाल [°पाल] *name of a king*, i. 12<sup>a</sup>.

चण्डसेण [°न] *name of a king*, iv. 18<sup>18</sup>.

चण्डिम- H. 2. 154. *impetuosity*, i. 16<sup>3</sup>.

चतुर्थो [चतुर्थो] *the fourth day (e. g., of a lunar fortnight)*, ii. 6<sup>23</sup>, 29<sup>5</sup>.

चतुर्दशो [चतुर्दशो] *the fourteenth day of a lunar fortnight*, iv. 18<sup>11</sup>.

चतुर [चतुर] *skilful, conversant with*, i. 7<sup>1</sup>.

चतुरत्तण *skill, loveliness*, i. 20<sup>1</sup>.

चतुस्सट्ठि [चतुःषट्ठि] *sixty-four*, iii. 4<sup>4</sup>.

चन्द [चन्द्र] *the moon*, i. 32<sup>b</sup>; ii. 5<sup>b</sup>, 6<sup>10</sup>, 27<sup>b</sup>, 29<sup>13</sup>, 19, 21, 43<sup>5</sup>; iii. 16<sup>b</sup>, 24<sup>2</sup>, 25<sup>d</sup>, 26<sup>1</sup>, 29<sup>b</sup>, 30<sup>2</sup>; iv. 19<sup>64</sup>.

चन्दण [°न] *sandal*, i. 14<sup>b</sup>, 17<sup>b</sup>, 20<sup>a</sup>; ii. 10<sup>a</sup>, 11<sup>a</sup>, 1; iii. 20<sup>d</sup>, 28<sup>b</sup>; iv. 5<sup>c</sup>, 6<sup>c</sup>, 8<sup>a</sup>.

चन्दणलेहा [°नलेखा] *name of a woman*, iv. 9<sup>a</sup>.

चन्द्रिआ [चन्द्रिका] *moonlight*, iv. 19<sup>64</sup>.

चम्प H. 4. 395. *to compress, squeeze*. campiaṁ (P translates piḍitaṁ), ii. 33<sup>a</sup>.

चम्पअ [°क] *name of a tree and its flowers*, i. 14<sup>2</sup>, 16<sup>a</sup>, 34<sup>39</sup>; ii. 42<sup>b</sup>; iii. 1<sup>a</sup>, 22<sup>b</sup>, 30<sup>b</sup>.

चम्पा ts. *name of a town, Campā*, i. 14<sup>2</sup>.

चम्म- [चर्मन] *skin*, i. 23<sup>c</sup>.

चम्मट्ठि [चर्मपट्ठि] *a whip*. cammaṭṭhiā-anto, *looking like a whip*, ii. 39<sup>b</sup>.

चर्+सम् Caus., *to communicate*. saṁ-cārentā, ii. 2<sup>c</sup>.

चरिअ [°त] *acting, behaviour, acts*, ii. 40<sup>a</sup>.

चल् *to stir, move; to get loose*. calā, ii. 1<sup>a</sup>. caliaṁ, i. 27<sup>d</sup>.

चल ts. *tremulous, rolling*, ii. 5<sup>a</sup>; iv. 16<sup>b</sup>.

चलण [°ण] *a foot*, i. 20<sup>14</sup>; ii. 13<sup>a</sup>, 33<sup>a</sup>, 42<sup>a</sup>, 43<sup>a</sup>.

चलण [°न] *moving, shaking*, i. 36<sup>c</sup>.

चल्लि [चारी] *the motion of the feet in the dance*, iv. 12<sup>b</sup>, 16<sup>b</sup>.

चवल [°पल] *unsteady, wavering*, i. 15<sup>a</sup>; ii. 49<sup>a</sup>.

चसअ [°षक] *a drinking-vessel*, iv. 19<sup>b</sup>.

चामर ts. *a chowry, fan*, ii. 31<sup>a</sup>; iv. 9<sup>a</sup>.

चामुण्डा ts. *a terrific form of Durgā*, iv. 18<sup>30</sup>, 38, 19<sup>13</sup>.

चारि- [°रिन्] *wandering, moving*, iv. 2<sup>a</sup>.

चारु ts. *lovely*, i. 16<sup>3</sup>.

चाव [°प] *a bow*, ii. 6<sup>d</sup>; iv. 14<sup>a</sup>, 19<sup>64</sup>.

चाहुआण [°वान] the Cāuhan family, i. 11<sup>a</sup>.  
 चि + उद् to gather, arrange. uccinedi,  
 i. 4<sup>a</sup>.

चिअ see चेअ.

चित ts. mind, heart, ii. 40<sup>b</sup>, 49<sup>a</sup>; iii.  
 11<sup>d</sup>, 12<sup>a</sup>; iv. 9<sup>c</sup>, 20<sup>c</sup>.

चित [°त्र] 1. bright, variegated, spotted,  
 iv. 9<sup>12</sup>. 2. a picture, i. 27<sup>c</sup>, 30<sup>d</sup>;  
 ii. 4<sup>a</sup>.

चितभर [°त्रकर] a painter, ii. 40<sup>b</sup>.

चितमिति [चित्र°] a painted wall, a wall-  
 picture, i. 36<sup>a</sup>.

चितलेहा [चित्रलेखा] name of a woman,  
 iv. 9<sup>b</sup>.

चिता [°त्रा] the fourteenth lunar man-  
 sion, iii. 31<sup>d</sup>.

चिर long. cirāñ, for a long time, ii. 4<sup>d</sup>.  
 cirāa, at last, iii. 23<sup>b</sup>.

चिराभ- [°य] to turry. cirāadi, ii. 6<sup>a</sup>.

चिहुर H. 1. 186. the hair of the head,  
 ii. 21<sup>a</sup>.

चुम्ब to kiss. cumbia, i. 17<sup>d</sup>.

चुम्बण [°न] kissing, i. 2<sup>a</sup>.

चूडामणि ts. a crest-jewel; best, excellent,  
 i. 5<sup>b</sup>. °ttana [°tva], i. 20<sup>a</sup>.

चूर्ण to crush. cūraissam, i. 20<sup>30</sup>. cū-  
 riadu, i. 20<sup>27</sup>.

चूलिआ [°का] top-knot, iv. 2<sup>a</sup>.

चेअ, चिअ, च्च H. 2. 184. restrictive or  
 strengthening particle; used with  
 tad (like tad eva) to mean 'the  
 same'; i. 8<sup>a</sup>, 21<sup>d</sup>; iii. 11<sup>d</sup>, 19<sup>d</sup>.

चेडिआ [°टिका] a female slave or ser-  
 vant, i. 20<sup>20</sup>, 26.

चेत [°चैत्र] a lunar month, March-April,  
 i. 17<sup>d</sup>, 18<sup>d</sup>.

चोरअ [°क] a thief, robber, iii. 31<sup>a</sup>.

चोल ts. name of a country, i. 15<sup>b</sup>.

च्य see चेअ.

चहल्ल HD. 3. 24. clever, i. 1<sup>c</sup>, 5<sup>7</sup>; iii. 9<sup>a</sup>.

चट्ठअ [षष्ठक] the sixth, iii. 18<sup>d</sup>.

छडा [°टा] mass, lustre, splendor, flash,  
 i. 29<sup>a</sup>; ii. 32<sup>a</sup>; iii. 20<sup>a</sup>.

छत्त [°त्र] a parasol, umbrella, ii. 29<sup>d</sup>.

छद् + प्र to hide, conceal. pacchāanti,  
 i. 33<sup>b</sup>.

छप्पअ [षट्पद] a bee, ii. 2<sup>b</sup>.

छम्मुह [षण्मुख] a name of Kārttikeya, i. 3<sup>a</sup>.

छम्मासिअ [षण्मासिक] weighing six māsa,  
 ii. 17<sup>a</sup>; iii. 20<sup>a</sup>.

छल ts. deception, guise, semblance, ii.  
 35<sup>a</sup>; iii. 32<sup>b</sup>.

छल- to deceive, cheat. chalidā, ii. 29<sup>10</sup>.

छवि ts. color, splendor, shimmer, i. 29<sup>b</sup>;  
 ii. 47<sup>b</sup>, 50<sup>c</sup>; iv. 5<sup>a</sup>.

छाआ [°या] reflection, light, ii. 6<sup>10</sup>; iii. 1<sup>c</sup>.

छुर to cover, smear, envelop. churia,  
 iv. 5<sup>a</sup>. churio, i. 29<sup>d</sup>.

छुरण ts. smearing, anointing, iii. 28<sup>a</sup>.

छुहा [क्षप्] hunger, iii. 8<sup>a</sup>.

छेअ [°क] clever, ii. 26<sup>c</sup>; iii. 6<sup>b</sup>.

छेत्त [°चैत्र] field, width, i. 30<sup>c</sup>.

छोल्ल H. 4. 395. to cleanse, rub. chol-  
 lanti, i. 14<sup>a</sup>.

ज see यद्.

जअ [°य] conquest, triumph, iv. 20<sup>a</sup>.

जअ- [जगत्] the world, iii. 12<sup>c</sup>, 17<sup>a</sup>.

जअण [°यन] subduing, ii. 41<sup>d</sup>.

जइ [यदि] if, ii. 47<sup>a</sup>, 48<sup>a</sup>; iii. 12<sup>a</sup>, 15<sup>a</sup>,  
 33<sup>a</sup>; iv. 2<sup>10</sup>, 3<sup>1</sup>, 18<sup>14</sup>.

जह- [जयिन] *fem.* °ni, *conquering, vanquishing*, ii. 41<sup>b</sup>.

जहख [यह] *one of a class of demigods*, i. 25<sup>c</sup>.

जहूम *ts.*, *moving*, iv. 18<sup>a</sup>.

जह्य [जात्य] *noble, well-born, genuine*, i. 14<sup>c</sup>, 32<sup>a</sup>; ii. 19<sup>a</sup>, 25<sup>b</sup>; iii. 1<sup>b</sup>.

जहजर [जर्जर] *old, decayed*, iv. 4<sup>d</sup>.

जहण [°न] *people, man; common people*, i. 4<sup>c</sup>, 18<sup>a</sup>, 21<sup>b</sup>, 34<sup>a</sup>; ii. 3<sup>a</sup>, 6<sup>17</sup>, 28<sup>b</sup>, 31<sup>d</sup>, 40<sup>3</sup>, 41<sup>d</sup>, 47<sup>d</sup>; iii. 12<sup>c</sup>, 15<sup>a</sup>, 27<sup>d</sup>, 28<sup>b</sup>; iv. 2<sup>b</sup>, 2, 9<sup>a</sup>, 14<sup>b</sup>, 24<sup>a</sup>.

जहाणा [°नन] *fem.* °ni, *producing, causing; fem. a mother*, i. 26<sup>d</sup>; iv. 9<sup>d</sup>.

जहाता [यात्रा] *festival, procession*, ii. 44<sup>d</sup>.

जहो [यतस] *from whence, from which time; because*, i. 4<sup>a</sup>, 12<sup>3</sup>, 9, 18<sup>18</sup>, 19<sup>7</sup>, 20<sup>7</sup>, 13, 31<sup>2</sup>, 34<sup>31</sup>, 32; ii. 6<sup>6</sup>, 42<sup>23</sup>; iv. 1<sup>1</sup>, 3<sup>2</sup>, 20<sup>16</sup>, 22<sup>3</sup>.

जहा [यथा] *as, as follows*, i. 7<sup>2</sup>, 8<sup>4</sup>, 13<sup>2</sup>, 16<sup>4</sup>; ii. 26<sup>1</sup>, 42<sup>33</sup>; iv. 18<sup>7</sup>, 20. *See* जह.

जहच्छं [यथे°] *at will*, i. 16<sup>3</sup>; iii. 3<sup>11</sup>. *Cp.* जहच्छं.

जह *to be produced, be, become, happen.*

*Caus., to produce.* jāo, i. 29<sup>d</sup>; ii. 50<sup>d</sup>. jāā, i. 20<sup>d</sup>, 35<sup>c</sup>; ii. 1<sup>d</sup>, 3<sup>d</sup>; iii. 28<sup>d</sup>. jāam, i. 16<sup>a</sup>. jāde, ii. 42<sup>21</sup>. jānia, i. 2<sup>a</sup>; ii. 19<sup>a</sup>, 32<sup>c</sup>.

+ सस *to grow, become.* samjāā, iii. 25<sup>b</sup>; iv. 23<sup>c</sup>.

जहन्त [यन्त्र] *an instrument, machine*, iv. 13<sup>a</sup>. °jjala, *an artificial stream of water, showerbath*, iv. 10<sup>b</sup>. °dhārā, *the same*, iii. 20<sup>c</sup>.

जहियअ [जल्पित] *speech, murmur*, ii. 2<sup>b</sup>.

जर [ज्वर] *fever*, ii. 42<sup>5</sup>.

जरठ [°ठ] *hard, solid*, iv. 2<sup>b</sup>. jaradhāa-māna, *growing old, ripe, matured*, ii. 1<sup>5</sup>.

जल *ts.* *water*, i. 4<sup>a</sup>; ii. 11<sup>c</sup>, 24<sup>a</sup>, 3, 30<sup>b</sup>; iii. 3<sup>17</sup>, 18, 20<sup>c</sup>.

जलजलि [जला°] *a libation of water presented to the manes of a deceased person*, ii. 5<sup>d</sup>, 42<sup>21</sup>.

जलहर [°धर] *a cloud*, iii. 3<sup>11</sup>, 28<sup>d</sup>.

जल्प् *to speak, talk.* jampanta, iii. 27<sup>c</sup>.

जवणभन्तर [°निकान्तर] *the tiring-room*, i. 12<sup>3</sup>.

जह [यथा] *as, that*, i. 34<sup>a</sup>, b, c; ii. 44<sup>d</sup>; iv. 20<sup>b</sup>. jahā, *the same*, i. 34<sup>d</sup>. *See* जहा.

जहिं [यत्र] *H. 3. 60. where*, i. 20<sup>23</sup>, 25, 26, 33.

जहिच्छं [यथे°] *at will*, ii. 22<sup>a</sup>. *See* जहच्छं.

जामिणी [यामिनी] *night*, ii. 29<sup>d</sup>, 41<sup>5</sup>; iv. 4<sup>c</sup>.

जाय [यावत्] *as far as, till, in the meantime*, ii. 41<sup>6</sup>; iii. 34<sup>9</sup>.

जि *to conquer, surpass, curb, restrain, be victorious.* jaaī, i. 4<sup>d</sup>; iii. 18<sup>d</sup>, 30<sup>b</sup>; iv. 19<sup>b</sup>. jaa, i. 14<sup>2</sup>. jaadu, ii. 6<sup>12</sup>; iv. 9<sup>16</sup>, 18<sup>5</sup>. jia, iii. 4<sup>a</sup>. jido, iii. 2<sup>1</sup>.

+ निस *to conquer.* nijjida, i. 14<sup>2</sup>.

+ विनिस *to conquer, defeat.* vinijjia, i. 13<sup>d</sup>.

जीव् *to live.* jivadha, i. 20<sup>11</sup>.

जीव *ts.* *life, soul*, i. 35<sup>a</sup>.

जीविअ [°त] *life*, ii. 9<sup>d</sup>.

जीहा [जिह्वा] *tongue*, ii. 47<sup>5</sup>.

जुअ [युग] *a pair, couple*, i. 26<sup>a</sup>; ii. 13<sup>a</sup>, 18<sup>a</sup>, 33<sup>a</sup>, 37<sup>a</sup>.

जुअ- [युवन] *young*, ii. 41<sup>d</sup>.

जुअल [युगल] *a pair, couple*, i. 20<sup>31</sup>; ii. 6<sup>24</sup>, 7<sup>b</sup>, 13<sup>b</sup>, 16<sup>a</sup>.

कुभलज [युगलक] *the same*, ii. 14<sup>a</sup>.

कुञ्ज [युद्ध] *see मल्लकुञ्ज*.

कुक्ष [जीर्ण] *old, wasted, decayed*, ii. 29<sup>11</sup>; iii. 28<sup>c</sup>.

कुहिष्ठिर [युधिष्ठिर] *name of the eldest Pāṇḍava prince. His eldest brother, the son of Kuntī, was Karna, which word means also ear*, i. 20<sup>15</sup>.

केटु [क्येष्ठ] *eldest*, i. 20<sup>15</sup>, 34<sup>35</sup>; ii. 10<sup>2, 4</sup>.

केतिभ H. 2. 157. *so much as*, i. 7<sup>b</sup>.

जेव [एव] H. 4. 280. *a particle used to strengthen the sense, just, quite. If anusvāra or ā, i, ū precedes, we find the form jeva; otherwise, jjeva. jeva*, i. 5<sup>7</sup>, 7<sup>1</sup>, 16<sup>4</sup>, 20<sup>1, 6, 20</sup>, 34<sup>34</sup>; ii. 6<sup>25</sup>, 24<sup>3</sup>; iii. 22<sup>6</sup>, 34<sup>7</sup>; iv. 19<sup>50</sup>. *jjeva*, i. 8<sup>1</sup>, 20<sup>34</sup>; ii. 1<sup>2</sup>, 9<sup>1</sup>, 45<sup>1</sup>; iii. 22<sup>3</sup>, 34<sup>3</sup>; iv. 19<sup>6, 24, 60</sup>.

जोहणी [योगिनी] *a witch, sorceress*, iv. 17<sup>b</sup>.

जोहसर [योगेश्वर] *a sorcerer*, i. 26<sup>d</sup>, 28<sup>5</sup>; iv. 18<sup>12</sup>, 19<sup>5</sup>.

जोग [योग्य] *fit, appropriate*, i. 19<sup>2</sup>; ii. 5<sup>d</sup>, 23<sup>a</sup>; iv. 2<sup>a</sup>.

जोयहा [ज्योत्स्ना] *moonlight*, i. 1<sup>d</sup>, 4<sup>c</sup>, 29<sup>c</sup>; ii. 11<sup>a</sup>, 30<sup>b</sup>; iii. 7<sup>a</sup>, 25<sup>b</sup>, 28<sup>b</sup>.

जोयवण [यौवन] *youth*, iii. 17<sup>b</sup>, 18<sup>c</sup>.

ज्ञा *to know. jānāsi*, i. 18<sup>16</sup>; ii. 42<sup>16, 17</sup>, 47<sup>1, 2</sup>. *jānāi*, i. 35<sup>b</sup>. *jānādi*, i. 32<sup>2</sup>; iii. 34<sup>3</sup>. *jānimo*, iii. 12<sup>d</sup>. *jānanti*, ii. 49<sup>2</sup>. *jāna*, i. 34<sup>1</sup>; ii. 43<sup>12</sup>. *jāne*, i. 22<sup>a</sup>; iii. 3<sup>a, 7, 15</sup>, 15<sup>c</sup>. *jānādi*, i. 28<sup>2</sup>.

+आ *to order, command. ānāvedi*, i. 19<sup>8</sup>, 34<sup>36</sup>. *ānāvedu*, i. 4<sup>16</sup>.

+वि *to communicate, speak, tell. vināvedi*, iv. 9<sup>17</sup>, 18<sup>7</sup>. *vināvedum*, iv. 9<sup>14</sup>, 18<sup>24</sup>. *vināviadi*, ii. 28<sup>1</sup>; iv. 18<sup>10</sup>, 19<sup>17</sup>. *vināatto*, iv. 18<sup>12</sup>. *vināttam*, iv. 18<sup>15</sup>. *vināvidam*, iv. 18<sup>4</sup>.

ज्वल् *to burn, be hot. jālai*, ii. 11<sup>c</sup>; iii. 20<sup>c</sup>.

+उद् Caus., *to make illustrious. ujjaledi*, i. 19<sup>7</sup>.

झणझण *ts. a jingling sound*, iv. 17<sup>a</sup>.

झणझण- *to sound, jingle. ṇanta*, ii. 32<sup>a</sup>.

झत्ति [झटिति] *quickly, suddenly, at once*, i. 20<sup>d</sup>, 36<sup>b</sup>; ii. 38<sup>a</sup>; iii. 3<sup>c</sup>. *Cp. तटति*.

झर्+प्र H. 4. 173. *Caus., to cause to drop, ooze. pajjharāvedi*, iv. 18<sup>36</sup>.

झाण [ध्यान] *meditation, contemplation*, i. 22<sup>a</sup>, 24<sup>b</sup>, 34<sup>27</sup>; ii. 4<sup>d</sup>; iv. 19<sup>55</sup>.

टप्पर HD. 4. 2. *gaping, large, uneven*, i. 20<sup>40</sup>.

टिक्किद HD. 4. 3. *adorned with a tilaka or mark made with sandal wood or unguents*, ii. 11<sup>a</sup>.

टेण्टा 1. *a scar, see bhamaraṭeṇṭā*. 2. HD. 4. 3. *a gambling-place. ṭeṇṭakarālā, terrible in the gambling-places or a Durgā of the gambling-places (K, uraḥkinopalakṣitacaṇḍikā)*, i. 18<sup>a</sup>, 20<sup>28</sup>.

ठकुर *ts. a lord, chief*, iii. 8<sup>1</sup>.

ठाण [स्थान] *place; tone, modulation*, i. 4<sup>7</sup>, 20<sup>10</sup>; ii. 1<sup>a</sup>; iv. 19<sup>22, 24</sup>.

डङ्गन्त *see* दङ्ग.

डम्ब + वि *to cheat, deceive, mock*. vi-  
dambedi, iii. 8<sup>1</sup>.

डम्बर *ts. mass, show, pomp, empty noise*,  
i. 2<sup>a</sup>; iii. 12<sup>a</sup>, 13<sup>b</sup>.

डिम *ts. a young child*, i. 30<sup>a</sup>.

ढी + उद् *to fly up*. uddīno, iv. 2<sup>11</sup>.

ढिल्ल [शिथिल] *loose, relaxed, careless*, i.  
13<sup>c</sup>; iii. 3<sup>c</sup>.

ण [न] *not*, i. 6<sup>b</sup>, 8<sup>1</sup>, 13<sup>a, b</sup>, 18<sup>16, 18</sup>,  
20<sup>4, 7, 8, 9, 14, 20, 38</sup>, 22<sup>a</sup>, 25<sup>d</sup>, 27<sup>c</sup>, 30<sup>d</sup>,  
34<sup>a, b, c, 17, 18</sup>; ii. 1<sup>a</sup>, 4<sup>a, d</sup>, 6<sup>a</sup>, 8<sup>d</sup>, 10<sup>5</sup>,  
16<sup>b</sup>, 24<sup>1</sup>, 26<sup>d</sup>, 28<sup>d, 2</sup>, 32<sup>d</sup>, 40<sup>b</sup>, 42<sup>16, 17, 23</sup>,  
47<sup>1, 3</sup>, 49<sup>2</sup>; iii. 8<sup>a</sup>, 9<sup>b</sup>, 14<sup>c</sup>, 15<sup>b</sup>, 16<sup>d</sup>,  
20<sup>d</sup>, 22<sup>b</sup>, 34<sup>9</sup>; iv. 2<sup>3, 10</sup>, 3<sup>d</sup>, 9<sup>c</sup>, 18<sup>36</sup>,  
19<sup>3, 9</sup>, 20<sup>3</sup>.

णअण [नयन] *eye*, i. 20<sup>36</sup>, 34<sup>c</sup>; ii. 6<sup>a</sup>, 19<sup>a</sup>,  
21<sup>a, b</sup>, 38<sup>a</sup>, 40<sup>2</sup>, 42<sup>a</sup>; iii. 20<sup>17</sup>; iv. 20<sup>b</sup>.

णअर [नगर] *a town*, i. 25<sup>5</sup>; ii. 30<sup>a</sup>; iii. 5<sup>2</sup>.

णअरी [नगरी] *the same*, ii. 3<sup>b</sup>.

णं H. 4. 283. *surely (as used half  
questioningly)*, i. 29<sup>c</sup>, 34<sup>20</sup>; ii. 47<sup>2</sup>.

णरुज्जत [नक्षत्र] *a lunar mansion*, i. 20<sup>16, 31</sup>;  
iii. 3<sup>14</sup>.

णच्छण [नर्तन] *dancing*, iv. 17<sup>b</sup>.

णच्चणारी [नर्तनी] *a female dancer*, i. 16<sup>3</sup>;  
iv. 11<sup>a</sup>.

णच्चिद [नर्तित] *dancing*, iii. 22<sup>a</sup>.

णट्ट [नृत्य] *dancing, acting*, i. 4<sup>2, 16</sup>; ii.  
15<sup>b</sup>; iii. 14<sup>a</sup>.

णट्टावञ [नर्तावञ] *causing to dance, move,  
shake*, i. 16<sup>3</sup>, 17<sup>c</sup>.

णङ् + वि H. 4. 150. *to confuse, mystify,  
delude*. vipadida, iv. 19<sup>53</sup>.

णङी [नटी] *an actress, courtesan*, ii. 28<sup>a</sup>.

णन्दिउट्टु [नन्दिउट्ट] *name of a poet*, i. 20<sup>20</sup>.

णन्दिणी [नन्दिनी] *a daughter*, i. 12<sup>a</sup>.

णरवड [नरपति] *a king*, ii. 35<sup>b</sup>.

णरिन्द [नरेन्द्र] *the same*, i. 12<sup>a</sup>.

णलिण [नलिन] *a lotus flower*, i. 27<sup>a</sup>.

णलिणी [नलिनी] *a lotus plant, a pond  
abounding in lotuses*, i. 35<sup>d</sup>; iii.  
19<sup>3</sup>.

णव [नव] *new*, i. 32<sup>a</sup>; ii. 2<sup>c</sup>, 19<sup>b</sup>, 41<sup>a</sup>, 42<sup>b</sup>,  
44<sup>a</sup>; iii. 1<sup>c</sup>, 4<sup>b</sup>, 24<sup>a</sup>, 25<sup>b</sup>, 30<sup>b</sup>; iv. 7<sup>c</sup>,  
9<sup>a</sup>, 22<sup>a</sup>.

णह- [नभस्स] *the sky*, iii. 7<sup>a</sup>, 29<sup>a</sup>. na-  
haddhe [nabho'rdhe] *in the midst  
of the sky*, i. 25<sup>b</sup>.

णहअल [नभस्तल] *the sky*, iii. 26<sup>d</sup>.

णअलआ [नागलता] *Piper betle*, iv. 5<sup>a</sup>.

णडिआ [नाटिका] *a short or light dom-  
estic comedy in four acts, such as  
the Ratnāvalī*, i. 6<sup>a</sup>.

णणा [नाना] *manifold, various*, ii. 3<sup>b</sup>.

णाम [नाम] *name; by name; indeed*, i.  
25<sup>5</sup>, 34<sup>a, 11</sup>; ii. 26<sup>a</sup>; iii. 1<sup>b</sup>, 5<sup>2</sup>; iv.  
9<sup>14</sup>, 18<sup>18</sup>.

णामन्तर [नामा] *another name*, iv. 20<sup>16</sup>.

णामहेअ [नामधेय] *name*, i. 20<sup>16, 18, 31</sup>; iii.  
3<sup>18</sup>; iv. 9<sup>a, 9, 10, 11, 12</sup>.

णाराअ [नाराच] *an iron staff on the gold-  
smith's scales*, i. 20<sup>13</sup>.

णारिङ्ग [नारङ्ग] *an orange*, ii. 50<sup>d</sup>.

णाल [नाल] *a lotus-stalk*, ii. 16<sup>a</sup>.

णावा [नी] *a ship*, iv. 20<sup>3</sup>.

शास [न्यास] *a deposit, pledge of love*,  
i. 3<sup>a</sup>.

शास [नाथ] *lord, husband*, i. 35<sup>c</sup>.

शाहि [नाभि] *the navel*, i. 34<sup>b</sup>; ii. 24<sup>a</sup>.

शिश [निज] *own, one's own*, i. 19<sup>3</sup>, 20<sup>14</sup>,  
33<sup>a</sup>, 34<sup>35</sup>; ii. 28<sup>b</sup>, 43<sup>5</sup>; iii. 20<sup>16</sup>, 32<sup>b</sup>;  
iv. 19<sup>17</sup>.

शिशंसण HD. 4. 38. *a garment, cloth*,  
iii. 15<sup>d</sup>.

शिशडिअ [निकटिक] *near, at hand*, ii. 41<sup>8</sup>.

शिशत्य *see* यस + नि.

शिशम्ब [नित<sup>०</sup>] *the buttocks, the circum-  
ference of the hips*, ii. 1<sup>a</sup>, 15<sup>a</sup>, 24<sup>b</sup>;  
iii. 19<sup>c</sup>.

शिशम्बिणी [नितम्बिनी] *a woman with  
large and handsome hips*, ii. 26<sup>b</sup>;  
iii. 13<sup>c</sup>.

शिशर [निकर] *a multitude, collection*, ii.  
17<sup>b</sup>, 45<sup>b</sup>.

शिउण [निपुण] *clever, skilful, careful*,  
ii. 40<sup>b</sup>; iv. 3<sup>1</sup>.

शिगद् H. 4. 181; 3. 56. *to see*, i. 34<sup>b</sup>.

शिओअ [नियोग] *injunction, command*, ii.  
28<sup>2</sup>.

शिकूलङ्क [निष्क<sup>०</sup>] *stainless*, i. 10<sup>b</sup>.

शिच [नित्य] *continual, perpetual, con-  
stant; always*, i. 2<sup>b</sup>, 33<sup>d</sup>; ii. 10<sup>d</sup>,  
46<sup>b</sup>; iv. 22<sup>d</sup>.

शिडाल [ललाट] H. 1. 47, 257. *the fore-  
head*, ii. 20<sup>a</sup>.

शितल [निस्तल] *round, globular*, iii. 4<sup>b</sup>.

शिदाह [निदाघ] *heat, summer*, iv. 3<sup>c</sup>, 5<sup>d</sup>,  
6<sup>d</sup>.

शिहा [निद्रा] *sleep*, ii. 50<sup>a</sup>; iii. 3<sup>d</sup>.

शिनदिणज्ज [निन्दनीय] *worthy of blame*,  
i. 20<sup>7</sup>.

शिण्ण HD. 4. 31. *abundant, exceeding;  
very much*, i. 17<sup>c</sup>. Cp. *Marāṭhī*  
*nipāṭa or nippāṭa*.

शिबन्धण [निबन्धन] *causing*, iii. 24<sup>3</sup>.

शिबर [निर्भर] *vehement(ly), exceedingly;  
close; full of*; ii. 44<sup>b</sup>; iii. 7<sup>a, c</sup>; iv.  
19<sup>36</sup>.

शिबरराअ [निर्भरराज] *another name of  
Mahendrapāla*, i. 9<sup>a</sup>.

शिमित [नि<sup>०</sup>] *cause, motive; at the end  
of a compound, in order to, for  
the sake of*, i. 12<sup>a</sup>, 34<sup>38</sup>; ii. 42<sup>12</sup>;  
iii. 16<sup>c</sup>; iv. 9<sup>a</sup>, 18<sup>12</sup>.

शिमवण [निर्माण] cp. H. 4. 19. *building,  
forming*, iii. 17<sup>b</sup>.

शिखर [निरक्षर] *without letters, illiterate*,  
i. 20<sup>13</sup>.

शिरन्तर [नि<sup>०</sup>] *uninterrupted*, iv. 8<sup>b</sup>.

शिरिकखणिज्ज [निरोक्षणीय] *what can be  
seen*, ii. 47<sup>d</sup>.

शिरिक्खिअ [निरोक्षित] *look*, ii. 6<sup>c</sup>.

शिल्लक्खण [निर्लेखण] *undistinguished, un-  
important*, i. 18<sup>6</sup>.

शिखडिअ *see* यत् + नि.

शिघारण [नि<sup>०</sup>] *preventing, warding off*,  
iii. 8<sup>b</sup>.

शिखिड [निखिड] *close, compact*, ii. 24<sup>c</sup>.

शिखेदअ [निखेदक] *telling, indicating*, ii. 8<sup>3</sup>.

शिखेस [निवेश] *entrance; expanse, con-  
tour*, i. 36<sup>a</sup>; iii. 7<sup>d</sup>, 21<sup>b</sup>.

शिख्खद् H. 4. 62. *to become clear*. *niv-  
vadadi*, i. 19<sup>7</sup>.

शिखिग्घ [निर्विघ्न] *without hindrance*, iv.  
19<sup>35</sup>.

शिसण [निसर्ग] *nature*, i. 31<sup>b</sup>; ii. 25<sup>a</sup>.

शिसा [निशा] *night; by night*, ii. 9<sup>a</sup>; iv. 3<sup>a</sup>.



शिसाभर [निशाचर] *fem. ri, a fiend, Rākṣasa*, iv. 15<sup>b</sup>.

शिह [निभ] *like, similar*, i. 32<sup>a</sup>.

शिहित *see धा + नि*.

शिहुवण [निधुवन] *coitus*, iii. 7<sup>c</sup>, 28<sup>c</sup>, 29<sup>b</sup>; iv. 4<sup>c</sup>.

शोरन्ध [नोरन्ध] *without interstices, close*, iv. 9<sup>7</sup>.

शील [नो] *black*, ii. 14<sup>a</sup>.

शीलकण्ट [नो] *a name of Śiva*, iii. 20<sup>16</sup>.

शीसन्द [निःस्यन्द] *flowing, streaming*, iii. 31<sup>1</sup>.

शीसास [निःसास] *a sighing, sigh*, i. 20<sup>c</sup>; ii. 10<sup>a</sup>; iii. 20<sup>9</sup>.

शु [नु] *an interrogative particle*, iii. 8<sup>4</sup>, 19<sup>c</sup>; iv. 1<sup>a</sup>, 2<sup>1</sup>.

शूण [नूनम] *certainly*, iii. 17<sup>a</sup>, 32<sup>a</sup>. nūṇa, iv. 21<sup>c</sup>.

शेउर [नूपुर] *an anklet*, i. 20<sup>30</sup>; ii. 32<sup>a</sup>, 33<sup>b</sup>, 47<sup>a</sup>; iii. 13<sup>a</sup>, 18<sup>a</sup>; iv. 17<sup>b</sup>.

शेत [नेत्र] *eye*, i. 30<sup>c</sup>, 32<sup>a</sup>; ii. 3<sup>c</sup>, 46<sup>c</sup>.

शेद [नु + एतद्] H. 4. 279. *that. A form used only after anusvāra*, i. 18<sup>12</sup>; iii. 16<sup>1</sup>; iv. 18<sup>13</sup>, 19<sup>15</sup>.

शेघच्छ [नेष्य] *decoration, attire, dress*, i. 33<sup>b</sup>, 34<sup>38</sup>; ii. 26<sup>b</sup>, 27<sup>c</sup>, 28<sup>d</sup>; iv. 20<sup>1</sup>.

शेह [खेह] *affection, love*, i. 15<sup>d</sup>.

शो *see अहम*.

शो [नो] *not*, i. 13<sup>a</sup>, 22<sup>a</sup>, 23<sup>d</sup>, 30<sup>b</sup>; iii. 22<sup>a</sup>; iv. 23<sup>a</sup>.

शोल्ल + प्र H. 4. 143. *to toss*. paṇollia, ii. 14<sup>b</sup>, 36<sup>a</sup>.

शहाण [स्नान] *bathing, bath*, i. 26<sup>c</sup>, 28<sup>a</sup>, 30<sup>1</sup>; ii. 24<sup>c</sup>.

तभो [तत्स] *thence, thereafter, then*, iii. 4<sup>a</sup>; iv. 3<sup>d</sup>. Cp. तदो.

तंस [त्र्य] *triangular, oblique*. ii. 1<sup>d</sup>, 6<sup>c</sup>.

तद् *Caus., to beat*. tāḍiṃmaṇa- [tāḍi-tumanas] *having the intention to beat*, iii. 3<sup>b</sup>.

तड [°ट] *a shore, bank*, iv. 20<sup>3</sup>.

तडत्ति [तडदत्ति] *quickly, at once*, i. 20<sup>15, 16</sup>; iii. 3<sup>b</sup>, 20<sup>1</sup>. Cp. डत्ति.

तणु [°नु] *body*, i. 33<sup>b</sup>; ii. 8<sup>a</sup>, 24<sup>d</sup>. °laḍ [latā] *body*, ii. 1<sup>d</sup>, 9<sup>d</sup>, 11<sup>c</sup>. °llaḍ, *the same*, i. 28<sup>b</sup>.

तत्थ [°त्र] *there, here*, ii. 27<sup>d</sup>; iii. 9<sup>b</sup>.

तत्थभोदी [तत्रभवती] *her honor, a respectful title*, iii. 22<sup>1</sup>.

तद् *this, that, he, she, it*. sa, iv. 3<sup>d</sup>. so. i. 5<sup>1</sup>, 6<sup>a</sup>, 10<sup>a</sup>, 19<sup>7</sup>, 21<sup>5</sup>; ii. 1<sup>2</sup>, 28<sup>a, c</sup>, 46<sup>d</sup>; iii. 3<sup>14, 17</sup>, 4<sup>1</sup>, 9<sup>1</sup>, 10<sup>1</sup>, 12<sup>b</sup>. sã, i. 1<sup>c</sup>, 8<sup>b</sup>, 11<sup>b</sup>, 19<sup>7</sup>, 34<sup>13</sup>; ii. 4<sup>a</sup>, 11<sup>d</sup>, 14<sup>a</sup>, 29<sup>d</sup>, 42<sup>33</sup>; iii. 5<sup>b, 3</sup>, 6<sup>b</sup>; iv. 1<sup>b</sup>, 9<sup>c</sup>, 18<sup>20, 21, 38</sup>, 19<sup>30</sup>. tam, i. 13<sup>d</sup>, 19<sup>7</sup>, 20<sup>27, 29</sup>, 25<sup>a, d</sup>, 7, 26<sup>c</sup>, 29<sup>c</sup>; ii. 8<sup>c</sup>, 9<sup>1</sup>, 27<sup>c</sup>, 28<sup>b</sup>, 29<sup>2, 4, 8</sup>, 41<sup>1, 2</sup>, 43<sup>1, 11</sup>, 46<sup>d</sup>; iii. 3<sup>a, 6</sup>, 5<sup>2</sup>, 8<sup>a</sup>, 9<sup>d</sup>, 12<sup>d</sup>, 13<sup>c</sup>, 16<sup>c</sup>; iv. 9<sup>7</sup>, 18<sup>27</sup>, 19<sup>50, 56, 57</sup>. tad *as first part of a compound in takkaḷja* [tatkā-rya], ii. 28<sup>4</sup>; takkāla [tatkāla], i. 8<sup>3</sup>; takkhana [tatkṣana], iv. 18<sup>32</sup>; taggada [tadgata], ii. 1<sup>3</sup>, 11<sup>2</sup>; iv. 9<sup>2</sup>, 18<sup>32</sup>; tabbhattā [tadbhartr], ii. 8<sup>b</sup>. tēpa, i. 7<sup>1</sup>, 8<sup>1</sup>, 20<sup>27</sup>, 21<sup>d, 3</sup>; ii. 28<sup>b, 4</sup>, 29<sup>c</sup>; iii. 4<sup>8</sup>, 6<sup>b</sup>, 17<sup>1</sup>; iv. 18<sup>13, 17</sup>. tēpaṃ, iii. 5<sup>a</sup>. tassa, i. 4<sup>19</sup>, 25<sup>b</sup>, 34<sup>11</sup>; ii. 6<sup>23</sup>; iii. 3<sup>16</sup>, 8<sup>b</sup>; iv. 18<sup>19</sup>, 20<sup>c</sup>. tīe, ii. 6<sup>a</sup>, 10<sup>c</sup>, 15<sup>a</sup>, 19<sup>a</sup>. tīa, ii. 1<sup>d</sup>, 5<sup>a</sup>, 9<sup>c</sup>, 17<sup>a</sup>, 23<sup>a, b</sup>;

- iii. 2<sup>c</sup>, 3<sup>d</sup>. tāe, ii. 6<sup>15, 25</sup>, 28<sup>2</sup>, 40<sup>3</sup>.  
tissā, ii. 11<sup>3</sup>, 12<sup>a</sup>, 23<sup>d</sup>, 29<sup>a</sup>; iii. 1<sup>c</sup>,  
8<sup>5</sup>. tassirā, ii. 28<sup>d</sup>; iii. 16<sup>2</sup>. te, i.  
8<sup>a</sup>, 19<sup>b, d</sup>, 20<sup>c</sup>; ii. 5<sup>b, d</sup>; iii. 24<sup>b</sup>; iv. 9<sup>c</sup>,  
21<sup>d</sup>. tāo, ii. 1<sup>2</sup>; iii. 4<sup>3</sup>; iv. 13<sup>b</sup>. tāih,  
ii. 8<sup>2</sup>; iii. 22<sup>a</sup>. tehim, i. 34<sup>15</sup>; ii.  
42<sup>32</sup>. tāna, iii. 15<sup>b</sup>. tānā, iv. 9<sup>b</sup>.  
tānam, i. 31<sup>a</sup>, 33<sup>d</sup>; ii. 43<sup>b</sup>; iii. 3<sup>14</sup>,  
4<sup>1</sup>, 11<sup>d</sup>; iv. 9<sup>d, 12</sup>.
- तदो [तत्स] *thence, therefore, thereafter,*  
*then*, i. 18<sup>1</sup>; iii. 3<sup>3, 10, 11, 13, 14, 15, 17, 19</sup>,  
4<sup>1, 2, 3, 7, 8, 10</sup>, 5<sup>1, 2, 4, 5</sup>; iv. 9<sup>7</sup>, 18<sup>15, 21, 23</sup>.  
*Cp.* तओ.
- तथा [था] *so, thus.* tadhā vi, *even then,*  
*still, yet*, i. 16<sup>a</sup>, 20<sup>10</sup>; ii. 29<sup>2</sup>; iii.  
18<sup>1</sup>; iv. 19<sup>6</sup>, 23<sup>1</sup>. *Cp.* तह.
- तन्त [न्त्र] *a certain kind of religious*  
*treatises; chief remedy or charm*,  
i. 22<sup>a</sup>; iii. 18<sup>c</sup>; iv. 7<sup>d</sup>.
- तप *Caus., to burn.* tāvei, ii. 42<sup>b</sup>.
- तमाल ts. *name of a tree*, ii. 43<sup>2, 12</sup>.
- तम्बवर्णी [ताम्बवर्णी] *name of a river*, i.  
17<sup>d</sup>; iii. 3<sup>14</sup>.
- तम्बोल [ताम्बूल] *the leaf of piper betle*,  
iv. 9<sup>10</sup>.
- तरङ्ग ts. *a wave, unsteady motion*, i. 18<sup>a</sup>,  
28<sup>a</sup>; ii. 1<sup>b</sup>, 6<sup>b</sup>.
- तरङ्गवती [ती] *a woman's name*, iv. 9<sup>12</sup>.
- तरङ्गि- [ङ्गिन] *waving, tremulous*, iv. 6<sup>a</sup>.
- तरटो *a bold young woman*, i. 16<sup>7</sup>; ii. 4<sup>d</sup>.
- तरल ts. *trembling, sparkling, unsteady*,  
ii. 30<sup>d</sup>, 46<sup>a</sup>; iii. 16<sup>a</sup>.
- तरलण *waving, shaking*, i. 15<sup>c</sup>.
- तरलि- [लिन] *shaking*, i. 17<sup>a</sup>.
- तरु ts. *a tree*, i. 20<sup>27</sup>; ii. 42<sup>29</sup>, 43<sup>13</sup>, 45<sup>a</sup>,  
47<sup>a</sup>, 49<sup>1</sup>; iv. 18<sup>30, 32</sup>.
- तरुण ts. *fem. °nl, young, a young man*  
*or girl*, i. 30<sup>c</sup>; ii. 4<sup>d</sup>, 31<sup>b</sup>, 45<sup>a</sup>.
- तरुणिम- H. 2. 154. *youth*, iii. 19<sup>c</sup>.
- तर्क *to suppose, guess, reason.* takke-  
mi, ii. 29<sup>11</sup>; iv. 18<sup>34</sup>. takkiadi, i.  
28<sup>1</sup>.
- तलिण [न] *thin, small, little*, iv. 3<sup>a</sup>,  
10<sup>a</sup>.
- तवण [पन] *burning*, ii. 11<sup>b</sup>.
- तसर [Marāṭhi तसर] *a kind of coarse*  
*silk*, i. 20<sup>1</sup>.
- तह [था] *so, thus, and also; taha vi,*  
*even then, still, yet*, i. 1<sup>c</sup>, 9<sup>a</sup>; ii.  
42<sup>b</sup>, 44<sup>c</sup>, 48<sup>b</sup>; iii. 6<sup>a</sup>; iv. 3<sup>a, b</sup>, 20<sup>b</sup>.  
taha, i. 13<sup>b</sup>, 34<sup>a, b, c, d</sup>; iii. 20<sup>c</sup>. *Cp.*  
तथा.
- तहि H. 3. 60. *there*, i. 20<sup>23, 25</sup>, 25<sup>6</sup>; ii.  
0<sup>5</sup>, 29<sup>5</sup>, 42<sup>23, 29</sup>; iii. 3<sup>17</sup>, 5<sup>3</sup>, 9<sup>c</sup>; iv.  
18<sup>31</sup>, 19<sup>17</sup>.
- ता [तान्] *therefore, then*, i. 4<sup>12</sup>, 6<sup>2</sup>, 8<sup>1</sup>, 10<sup>1</sup>,  
12<sup>1</sup>, 16<sup>3</sup>, 18<sup>14, 17</sup>, 19<sup>3, 6</sup>, 20<sup>2, 4, 20, 23, 34</sup>,  
25<sup>1</sup>, 28<sup>3</sup>, 30<sup>d</sup>, 34<sup>23</sup>; ii. 1<sup>3</sup>, 10<sup>5</sup>, 11<sup>2</sup>,  
12<sup>b</sup>, 13<sup>b</sup>, 14<sup>b</sup>, 15<sup>b</sup>, 16<sup>b</sup>, 17<sup>b</sup>, 18<sup>b</sup>, 19<sup>b</sup>,  
20<sup>b</sup>, 21<sup>b</sup>, 22<sup>b</sup>, 24<sup>1</sup>, 29<sup>7, 10, 16</sup>, 40<sup>3</sup>, 41<sup>6</sup>,  
42<sup>11, 19, 21, 26, 32</sup>, 43<sup>b, 2</sup>; iii. 2<sup>1</sup>, 3<sup>c, 6, 9</sup>,  
12<sup>2</sup>, 20<sup>3, 4, 5</sup>, 22<sup>2, 9</sup>, 26<sup>2</sup>, 33<sup>b</sup>, 34<sup>a, 9</sup>;  
iv. 2<sup>1</sup>, 18<sup>1</sup>, 19<sup>15, 18, 37, 47</sup>, 20<sup>14, 10</sup>.
- ताडङ्क [ताट] *an ear-ring*, ii. 37<sup>a</sup>.
- ताडण [न] *beating*, i. 2<sup>b</sup>; ii. 47<sup>a</sup>.
- ताडिउमणा *see* तड.
- तार ts. *loud, shrill, radiant, clear, shin-*  
*ing*, ii. 21<sup>a</sup>, 35<sup>a</sup>; iii. 2<sup>a</sup>; iv. 17<sup>b</sup>.
- तारभा [का] *a star*, ii. 17<sup>b</sup>.
- तारा ts. *the pupil of the eye*, iii. 19<sup>a</sup>.
- तारामेता [मेता] *unselfish friendship*, ii.  
28<sup>1</sup>.

तारिख [°दृश] *such*, iv. 22<sup>c</sup>.

तारुख [°यय] *youth*, i. 18<sup>b</sup>, 20<sup>d</sup>; iii. 16<sup>2</sup>.

तारुखभ *the same*, ii. 48<sup>b</sup>.

ताल *ts. clapping hands, beating time, time (in music)*, iv. 11<sup>b</sup>, 12<sup>b</sup>, 17<sup>a</sup>.

तालवेयट [°यन्त] *a fan*, iii. 20<sup>b</sup>.

ताव [°प] *heat, glow, pain*, ii. 29<sup>a</sup>, iv. 21<sup>a</sup>, 2<sup>a</sup>, 7<sup>d</sup>.

तासि- [त्रासित्] *fem. tāsinI, terrifying, alarming*, ii. 29<sup>c</sup>.

ति, ति [इति] *a particle used to report the very words spoken by some one. The form ti occurs only after anusvāra. tti*, i. 6<sup>a</sup>, 20<sup>b</sup>, 20<sup>c</sup>, 34<sup>1</sup>, 15<sup>b</sup>; ii. 8<sup>b</sup>, 29<sup>21</sup>, 39<sup>a</sup>, 45<sup>b</sup>; iii. 32<sup>a</sup>; iv. 9<sup>8</sup>, 9<sup>a</sup>, 10<sup>a</sup>, 11<sup>a</sup>, 12<sup>a</sup>, 187<sup>13</sup>, 20<sup>a</sup>, 19<sup>15</sup>, 20<sup>16</sup>. ti, i. 6<sup>2</sup>, 28<sup>a</sup>, 34<sup>3</sup>; ii. 29<sup>11</sup>; iii. 9<sup>1</sup>, 2<sup>a</sup>; iv. 2<sup>a</sup>, 9<sup>13</sup>, 18<sup>16</sup>, 23<sup>a</sup>, 34<sup>a</sup>.

तिकयड [त्रिकायड] *having three joints, consisting of three parts*, iv. 14<sup>a</sup>.

तिक्ख [तोक्ख] *sharp, strong, severe, hot*, i. 29<sup>a</sup>; ii. 3<sup>d</sup>, 5<sup>a</sup>, 46<sup>a</sup>.

तिखि [त्रि] *three*, i. 4<sup>9</sup>; ii. 42<sup>29</sup>.

तिमिर *ts. darkness*, iii. 25<sup>a</sup>.

तिमिस [°ष] *a certain plant, Benincasa cerifera*, iii. 24<sup>a</sup>; iv. 21<sup>a</sup>, 22<sup>a</sup>.

तिरिच्छि [तिर्येक] *H. 2. 143. obliquely*, ii. 1<sup>b</sup>.

तिल *ts. the seed of the sesamum plant*, iii. 15<sup>b</sup>. °jala, *water with sesamum seed, offered to the dead as a libation*, ii. 5<sup>d</sup>. °antaraii, *so much as a sesamum seed*, ii. 1<sup>a</sup>.

तिलभ [°क] *a certain tree, Clerodendrum phlomoides*, ii. 42<sup>11</sup>, 43<sup>a</sup>, 45<sup>2</sup>, 46<sup>c</sup>.

तिलोभय [त्रिलोचन] *an epithet of Īiva,*

*who has on his head the half moon, ardhacandra, which word means also a clenched fist*, i. 20<sup>27</sup>.

तिवलि [त्रि°] *the three folds of skin above the navel of a woman*, i. 30<sup>a</sup>; ii. 24<sup>a</sup>; iii. 19<sup>b</sup>.

तिव्व [तोव] *acute, hot, warm*, ii. 50<sup>b</sup>.

तिहाअ [त्रिभाग] *the third part (of the eye, used in the side-long look of women)*, ii. 5<sup>a</sup>, 8<sup>d</sup>.

तिहुवण [त्रिभुवन] *the three worlds*, i. 10<sup>a</sup>; ii. 10<sup>1</sup>.

तुङ्गिम- *H. 2. 154. height, elevation*, i. 34<sup>b</sup>; iii. 6<sup>a</sup>.

तुट्ठ *see तुप्*.

तुण्हिक्क [तूण्णीक] *HD. 5. 15. quiet, silent*, iv. 20<sup>1</sup>.

तुन्दिल *ts. having a protuberant belly, corpulent*, i. 20<sup>7</sup>.

तुमं *see त्वम*.

तुम्हारिख [त्वादृश] *similar to you*, iv. 21<sup>10</sup>.

तुग्ग, °म *ts. a horse*, i. 18<sup>13</sup>, 21<sup>c</sup>.

तुरिदपदं [त्वरित°] *quickly*, iv. 19<sup>24</sup>.

तुनणा [°न] *weighing*, i. 20<sup>14</sup>.

तुना *ts. a balance, scales; resemblance*, i. 20<sup>13</sup>, 14<sup>a</sup>; iii. 31<sup>b</sup>.

तुल्ल [°ल्य] *like*, ii. 10<sup>d</sup>.

तुप् *to be pleased. Caus., to please, satisfy. tutṭha*, i. 36<sup>d</sup>. tutṭheṇa, iii. 20<sup>16</sup>. tosidā, ii. 11<sup>5</sup>.

तुसार [°धार] *frost, ice, snow*, i. 14<sup>a</sup>.

तुहियाकर [तुहिन°] *the moon*, i. 4<sup>b</sup>.

तु + भव *to descend. Caus., to bring down. odiṇṇo*, iii. 20<sup>15</sup>. odiṇṇā, ii. 40<sup>2</sup>. avaiṇṇaṃ, i. 25<sup>a</sup>. avadāriadu, i. 25<sup>9</sup>.

सृ + वि to give, bestow. viṣṇu, iii. 11<sup>c</sup>.  
+ समुद् to put away. samuttārida, i.  
30<sup>1</sup>.

तेत्तिअ H. 2. 157. so much, i. 7<sup>b</sup>.

तेल्ल [तेल] oil, iv. 5<sup>b</sup>.

तोअ [य] water, iii. 3<sup>a</sup>.

तोणोर [तू] H. 1. 124. a quiver, ii. 16<sup>b</sup>.

तोरण ts. an arched doorway, i. 17<sup>a</sup>.

त्ति see ति.

°त्य [°स्य] staying, abiding, ii. 50<sup>d</sup>.

तुद् to fall asunder, be parted. tutṭāi,  
ii. 4<sup>d</sup>. tuḍida, broken, ruined,  
i. 18<sup>a</sup>.

त्वम् thou, you. tumam, i. 16<sup>1</sup>, 19<sup>3, 5</sup>,  
20<sup>10, 13, 25, 29</sup>, 34<sup>3, 20, 30</sup>; ii. 6<sup>a</sup>, 11<sup>1</sup>,  
24<sup>3</sup>, 32<sup>1</sup>, 42<sup>17</sup>, 47<sup>2</sup>; iii. 2<sup>1</sup>, 22<sup>d</sup>, 34<sup>a</sup>;  
iv. 20<sup>6</sup>. tae, i. 18<sup>6</sup>; iii. 30<sup>2</sup>; iv. 20<sup>2</sup>.  
tujjha, i. 16<sup>1</sup>, 20<sup>8</sup>, 34<sup>25</sup>; iii. 21<sup>b</sup>, 24<sup>b</sup>;  
iv. 22<sup>c</sup>, 23<sup>d</sup>. tuha, i. 20<sup>15, 16, 30</sup>; ii.  
7<sup>a</sup>, 9<sup>c</sup>, 10<sup>d, 2</sup>, 42<sup>20</sup>; iii. 8<sup>b</sup>, 32<sup>a</sup>; iv.  
11<sup>b</sup>, 21<sup>c</sup>. de, i. 14<sup>2</sup>, 18<sup>4</sup>, 19<sup>2</sup>, 20<sup>6, 7, 27</sup>,  
32<sup>1</sup>; ii. 48<sup>1</sup>; iii. 20<sup>1</sup>, 33<sup>a</sup>, 34<sup>b</sup>; iv.  
2<sup>4</sup>, 9<sup>5</sup>, 18<sup>29</sup>, 19<sup>32</sup>, 22<sup>1</sup>. tumhe, i.  
20<sup>11</sup>; iv. 18<sup>7</sup>. tumhehim, i. 20<sup>12</sup>.  
tumhāhimto, ii. 29<sup>12</sup>. tumhānam,  
i. 18<sup>1</sup>, 20<sup>11</sup>. vo, i. 3<sup>b</sup>.

थक् H. 4. 16. to stay, cease. thakkantu,  
iii. 20<sup>a</sup>.

थण [स्तन] the female breast, i. 2<sup>b</sup>, 18<sup>b</sup>,  
27<sup>b</sup>; ii. 1<sup>c</sup>, 23<sup>b</sup>, 24<sup>b</sup>, 29<sup>a</sup>, 33<sup>a</sup>, 44<sup>a</sup>,  
49<sup>b</sup>; iii. 6<sup>a</sup>, 7<sup>d</sup>, 21<sup>a</sup>; iv. 6<sup>c</sup>.

थणअ the same, ii. 27<sup>a</sup>.

थणिल्ल H. 2. 159. having breasts, iii. 19<sup>b</sup>.

थल [स्य°] raised or rounded surface,  
i. 27<sup>b</sup>.

थली [स्य°] the same, ii. 1<sup>a</sup>.

थवअ [स्तवक] a bunch, cluster of blossoms, ii. 47<sup>c</sup>.

थूल [स्य°] large, great, iii. 3<sup>17</sup>.

थोअ [स्तोक] little, small; a little, i. 16<sup>b</sup>;  
ii. 1<sup>b</sup>, 11<sup>1</sup>.

थोर H. 1. 124, 255. large; great, big,  
ii. 27<sup>a</sup>, 44<sup>a</sup>; iii. 6<sup>a</sup>, 19<sup>b</sup>.

दइअ [°यित] lover, husband, i. 24<sup>c</sup>. Fem.  
°ā, wife, iii. 6<sup>b</sup>. daidā, wife, i.  
28<sup>a</sup>.

दंसण [दर्शन] looking, seeing, showing, i.  
34<sup>25</sup>; ii. 3<sup>2</sup>, 40<sup>2</sup>, 42<sup>16, 17, 21</sup>, 43<sup>a</sup>; iii.  
21<sup>b</sup>, 31<sup>1</sup>.

दक्ख [°त्त] able, skilful, iii. 17<sup>b</sup>.

दक्खारस [दाचा°] grape-juice, ii. 26<sup>d</sup>.

दक्खिण [दक्षिण] right, southern, i. 20<sup>16</sup>;  
iv. 9<sup>b</sup>.

दक्खिणा [दक्षिणा] the Dekkhan, i. 12<sup>a</sup>.  
°vadha [°patha] the Dekkhan, i.  
25<sup>5</sup>, 34<sup>a</sup>.

दक्खिणा [दक्षिणा] present, gift, remuneration, iv. 18<sup>12, 14, 21, 25</sup>.

दण्ड ts. a stick, staff, stalk, handle, i.  
16<sup>3</sup>, 32<sup>c</sup>; ii. 6<sup>10</sup>, 9<sup>a</sup>, 39<sup>b</sup>; iv. 9<sup>12</sup>, 20<sup>d</sup>,  
22<sup>b</sup>.

दण्डरास ts. a kind of dance, iv. 11<sup>b</sup>.

दन्त ts. a tooth, ivory, i. 14<sup>a</sup>, 20<sup>25</sup>; iii.  
31<sup>a</sup>.

दन्तुर rising, bristling, ii. 46<sup>d</sup>. ts.

दण्य [दर्प] pride, haughtiness, ii. 30<sup>c</sup>.

दण्यण [दर्पण] a mirror, i. 18<sup>10</sup>.

दण्य- [दर्पिण] proud, arrogant, ii. 41<sup>d</sup>.

दर ts. H. 2. 215. a little, slightly, ii.  
14<sup>b</sup>, 36<sup>a</sup>, 49<sup>b</sup>.

दरिद्रतण [°द्रत्व] *poverty, indigence*, i. 20<sup>b</sup>.

दल् *to split, cleave*. dalantā, ii. 2<sup>a</sup>.  
+ निस *to cut, break*. niddalanto, ii. 30<sup>c</sup>.

दल ts. *leaf, petal*, i. 29<sup>b</sup>; ii. 6<sup>20, 23, 24, 25</sup>,  
14<sup>b</sup>, 38<sup>b</sup>; iv. 5<sup>a</sup>, 21<sup>b</sup>.

दस [°श] *ten*, iii. 3<sup>18</sup>, 26<sup>a</sup>. Cp. दह.

दसमासिअ [दशमासक] *weighing ten māsa*,  
iii. 5<sup>a</sup>.

दह *to burn*. dajjhanta, iii. 27<sup>a</sup>.

दह [°श] *ten*, i. 18<sup>b</sup>. Cp. दस.

दहि [°धि] *milk*, i. 19<sup>c</sup>.

दा *to give*. deī, ii. 37<sup>b</sup>. denti, i. 13<sup>a</sup>;  
iv. 9<sup>c</sup>, 12<sup>a</sup>. dehi, ii. 42<sup>11</sup>, 43<sup>b</sup>.

deu, i. 3<sup>b</sup>. dedu, ii. 1<sup>5</sup>. deha, i.  
18<sup>a</sup>. dāissam, iv. 20<sup>12</sup>. daia, i.

20<sup>40</sup>; iii. 4<sup>5</sup>. dādavvā, iv. 18<sup>14</sup>.  
dento, i. 4<sup>d</sup>. denta, ii. 2<sup>b</sup>; iii. 28<sup>a</sup>.

dijjae, iii. 9<sup>d</sup>, 33<sup>b</sup>. dijjadi, ii. 42<sup>31</sup>.  
diadu, iv. 18<sup>14</sup>. dijjantu, iv. 21<sup>1</sup>.

dijjanta, iii. 27<sup>a</sup>. dijjamāṇa, i.  
30<sup>c</sup>. diṇṇa, ii. 6<sup>10, 22</sup>; iii. 3<sup>9</sup>, 10<sup>d</sup>.

diṇṇā, i. 18<sup>d</sup>; iii. 6<sup>b</sup>; iv. 9<sup>c</sup>, 18<sup>21, 23</sup>,  
21<sup>c</sup>. diṇṇam, iii. 34<sup>b</sup>. diṇṇā, ii.

16<sup>a</sup>.

दाण [°न] *giving, gift, donation*, ii. 5<sup>d</sup>,  
47<sup>1</sup>; iii. 17<sup>b</sup>.

दारा [°रा] *a wife*, i. 23<sup>a</sup>.

दाव् H. 4. 32. *to show*. dāviāi, ii.  
36<sup>a</sup>.

दाव [तावत्] *just, now, truly, indeed*, i.  
31<sup>1</sup>, 34<sup>24</sup>; ii. 6<sup>22</sup>, 50<sup>3</sup>; iii. 3<sup>2</sup>, 22<sup>2, 2</sup>;  
iv. 20<sup>12</sup>.

दावग्गि [°वाग्नि] *a forest-conflagration*, iv.  
24<sup>b</sup>.

दासतण [°त्व] *slavery, service*, iv. 8<sup>d</sup>.

दासी ts. *a female slave*, i. 18<sup>a</sup>, 20<sup>28, 33, 40</sup>;  
iv. 2<sup>8</sup>, 9<sup>13</sup>.

दाह ts. *burning*, ii. 10<sup>b</sup>, 29<sup>b</sup>, 42<sup>5</sup>; iii. 20<sup>d</sup>.

दिअह [दिवस] *a day*, i. 18<sup>b</sup>, 21<sup>d</sup>; ii. 9<sup>a</sup>,  
10<sup>c</sup>; iv. 3<sup>c</sup>, 5<sup>d</sup>, 6<sup>d</sup>, 9<sup>b</sup>.

दिक्खा [दोक्षा] *initiation*, iv. 18<sup>12</sup>.

दिक्खिअ see दोक्ष.

दिट्ठि [दृष्टि] *a look, glance, eye*, i. 18<sup>a</sup>,  
21<sup>b</sup>, 28<sup>b, 8</sup>; ii. 1<sup>5</sup>, 5<sup>c</sup>, 8<sup>d</sup>, 23<sup>a</sup>, 41<sup>b</sup>;  
iii. 2<sup>c</sup>, 11<sup>a</sup>.

दिण [°न] *day*, ii. 6<sup>10</sup>; iv. 3<sup>a</sup>.

दिणमणि [दिन°] *the sun*, ii. 50<sup>d</sup>.

दिणेस [दिनेश] *the same*, i. 21<sup>c</sup>.

दिमुह [दिम्मुख] *quarter of the sky*, ii. 4<sup>b</sup>.

दिवस ts. *day*, i. 34<sup>20</sup>; iv. 18<sup>11</sup>, 19<sup>44</sup>.

दिग् *to point out, show*. diṭṭho, i. 24<sup>c</sup>.

+ आ *to point out, show, order*. adi-  
sadi, iv. 9<sup>19</sup>, 18<sup>16, 23</sup>. ādiṭṭham, ii.  
26<sup>1</sup>.

+ निस *to point out, show*. niddisadi,  
ii. 29<sup>21</sup>. niddiṭṭhā, iv. 18<sup>20</sup>.

+ समा *to command, direct, instruct*.  
samādiṭṭhā, i. 10<sup>1</sup>. samādiṭṭham,  
ii. 43<sup>10</sup>.

दिसा [दिश] *direction, quarter of the  
sky*, i. 14<sup>2</sup>; iii. 25<sup>b</sup>, 26<sup>a</sup>, 28<sup>a</sup>; iv.  
9<sup>a, 9, 10, 11</sup>.

दिसाभाअ [दिभाग] *quarter of the sky,  
direction*, i. 16<sup>d</sup>.

दोक्ष *to consecrate, initiate*. dikkhiā, i.  
23<sup>a</sup>.

दोव [°ण] *a lamp, light*, ii. 6<sup>10</sup>; iii. 27<sup>a</sup>.

दोह [°र्च] *long*, i. 21<sup>d</sup>, 35<sup>c</sup>; ii. 2<sup>b</sup>; iv. 9<sup>b</sup>.

दोहत्तण [°र्चेत्व] *length*, i. 32<sup>a</sup>.

दोहर H. 2. 171. *long*, ii. 9<sup>a</sup>.

दोहिआ [दोर्चिका] *a long lake*, ii. 3<sup>c</sup>.

दुर्धम [द्वितीय] *second, other*, iii. 17<sup>d</sup>.

दुष्कृत [दुष्कृत] *a sin, misdeed*, ii. 8<sup>c</sup>.

दुःख [दुःख] *sorrow, distress*, ii. 8<sup>c</sup>.

दुष्काय [दुर्जन] *a wicked, malicious person*,  
iii. 20<sup>17</sup>.

दुष्ट [दुष्ट] *wicked*, i. 20<sup>40</sup>.

दुविध [द्वितीय] *second, other*, ii. 8<sup>3</sup>.

दुध [दुध] *milk, milky juice*, i. 16<sup>b</sup>; ii.  
6<sup>b</sup>, 29<sup>11</sup>.

दुब्बल [दुर्बल] *weak, feeble*, ii. 9<sup>d</sup>.

दुम [दुम] *a tree*, i. 17<sup>b</sup>; ii. 45<sup>2</sup>, 46<sup>c</sup>; iv.  
22<sup>a</sup>.

दुलह [दुर्लभ] H. 1. 115. *difficult to be  
attained*, iv. 1<sup>b</sup>.

दुल्लक्ष्य [दुर्लक्ष्य] *difficult to be seen*, iii.  
12<sup>c</sup>.

दुवार [द्वार] *a door*, i. 21<sup>d</sup>; ii. 42<sup>21, 25</sup>; iii.  
20<sup>11</sup>; iv. 9<sup>7</sup>, 18<sup>33</sup>, 19<sup>2, 24</sup>.

दुः see द्वि.

दुससि- [द्विशशि] *having two moons*, i.  
34<sup>d</sup>.

दुहिता [°तृ] *a daughter*, i. 34<sup>15</sup>; iv.  
18<sup>19</sup>.

दूर्ध्व [°त्ती] *a female messenger, a confi-  
dante*, iii. 27<sup>c</sup>.

दूर ts. *distant, far. Adv., to a distance,  
highly, entirely*, i. 2<sup>a</sup>, 6<sup>a</sup>, 20<sup>33</sup>;  
iii. 1<sup>a</sup>.

दूषण [दूष°] *spoiling, disfiguration, de-  
fect*, i. 18<sup>a</sup>; ii. 23<sup>d</sup>.

दुसह [दुः°] *insupportable, intolerable*, iii.  
20<sup>3</sup>; iv. 2<sup>a</sup>.

दूहव [दुर्भग] H. 1. 192. *ugly, hideous*,  
iii. 23<sup>b</sup>.

दृश्य to see. Caus. to show. Pass., to appear.  
datṭhum, i. 24<sup>5</sup>. datṭhūna, iii. 6<sup>a</sup>.

datṭhavvā, ii. 29<sup>7</sup>. dāṃsemi, i. 25<sup>a</sup>.

dāṃsido, ii. 6<sup>22</sup>. dāṃsiam, ii. 21<sup>b</sup>.

disai, iv. 11<sup>b</sup>. disadi, i. 4<sup>2</sup>, 20<sup>26</sup>.

disae, ii. 30<sup>d</sup>. disadha, i. 4<sup>16</sup>. di-

santi, i. 6<sup>b</sup>. disadu, ii. 29<sup>19</sup>. di-

tṭha, ii. 40<sup>3</sup>. diṭṭhā, ii. 11<sup>d</sup>, 40<sup>5</sup>;

iii. 22<sup>1</sup>; iv. 9<sup>a</sup>, 19<sup>30</sup>. diṭṭham, i.

25<sup>1, 6</sup>; iii. 2<sup>2</sup>, 3<sup>d</sup>. diṭṭhā, ii. 5<sup>a</sup>.

देव ts. *a god; a king*, i. 18<sup>c</sup>, 24<sup>a</sup>, 34<sup>41</sup>;

ii. 11<sup>5</sup>, 22<sup>1</sup>, 24<sup>1</sup>, 26<sup>1</sup>, 28<sup>1</sup>, 29<sup>7</sup>, 41<sup>a</sup>,

47<sup>3</sup>, 49<sup>1</sup>; iii. 24<sup>2</sup>; iv. 9<sup>18</sup>, 21<sup>a</sup>.

देवी ts. *a queen; Pārvatī*, i. 12<sup>3, 8</sup>, 16<sup>3</sup>,

18<sup>17</sup>, 19<sup>a</sup>, 34<sup>23, 34, 36</sup>; ii. 6<sup>22</sup>, 23<sup>1</sup>, 11<sup>3</sup>,

22<sup>a</sup>, 28<sup>2</sup>, 29<sup>7, 10</sup>, 42<sup>27, 29, 33</sup>, 43<sup>10</sup>, 47<sup>1</sup>;

iii. 8<sup>1, 5</sup>, 34<sup>7, 9</sup>; iv. 9<sup>6, 7, 13, 14, 17, 19</sup>,

18<sup>1, 7, 11, 12, 15, 23, 30, 31</sup>, 19<sup>9, 25, 60</sup>, 23<sup>a</sup>.

देव्यस्य [देवस्य] *an astrologer*, iv. 18<sup>20</sup>.

देसन्तर [देशा] *another place, foreign parts*,  
iv. 18<sup>37</sup>.

देह ts. *body*, ii. 10<sup>b</sup>, 11<sup>b</sup>; iii. 17<sup>b</sup>, 20<sup>4, 16</sup>.

dehantara, *another body*, i. 34<sup>34</sup>;

iv. 19<sup>64</sup>.

दोक्कन्दली [दोः°] *a plantain-like arm*, iv.

7<sup>c</sup>.

दोखण्ड [द्वि°] *having both halves, i. e. full*

(of the moon), i. 32<sup>b</sup>.

दोखण्ड- [द्वि°] *to cut in two, to break*.

dokhaṇḍaantā, i. 15<sup>b</sup>.

दोणी [दो°] *a bucket, cavity*, i. 29<sup>b</sup>.

दोल to swing, oscillate. dolanti, i.

26<sup>b</sup>.

दोला ts. *a swing, hammock*, i. 21<sup>b</sup>; ii.

29<sup>21</sup>, 30<sup>d</sup>, 31<sup>d</sup>, 37<sup>b</sup>, 39<sup>a</sup>, 40<sup>a, 2</sup>.

दोल्लभा [दोलता] *a creeper-like arm*, iv.

16<sup>b</sup>.

दोसोलह [द्विषोडश] *thirty-two*, iv. 11<sup>a</sup>.

दीहल ts. *the longing of a pregnant woman, the desire of plants at budding time*, i. 20<sup>27, 29</sup>; ii. 45<sup>1</sup>, 47<sup>1</sup>.

दीहलअ [क] *the same*, ii. 43<sup>b</sup>.

द्वि two. duve, i. 16<sup>2</sup>, 34<sup>30, 32</sup>; iii. 17<sup>a</sup>.  
dohim, i. 4<sup>c</sup>, 30<sup>b</sup>; iv. 12<sup>b</sup>. dohi,  
ii. 18<sup>b</sup>. dosu, i. 16<sup>d</sup>. dosuni, iv.  
7<sup>c</sup>.

धभवड [ध्वजपट] *a flag, banner*, ii. 31<sup>a</sup>.

धणु [नुस] *a bow*, i. 32<sup>c</sup>, 33<sup>d</sup>; iv. 9<sup>a</sup>, 20<sup>d</sup>.

धणुह H. 1. 22. *a bow*, ii. 3<sup>d</sup>.

धम्म [म] *religion, custom*, i. 23<sup>d</sup>.

धम्मदारा [धर्मदारा:] *lawful wife*, i. 23<sup>a</sup>.

धर ts. *holding, carrying*, ii. 46<sup>b</sup>; iv. 15<sup>a</sup>.

धरणी ts. *earth, country*, i. 12<sup>a</sup>. °dala  
[°tala] *the surface of the earth,*  
*the earth*, i. 25<sup>o</sup>.

धवल ts. *white, handsome*, ii. 23<sup>a</sup>, 31<sup>a</sup>.

धवल- *to make white or resplendent*.  
dhavalenti, i. 10<sup>a</sup>. dhavalia, iii.  
7<sup>a</sup>. dhavalio, i. 29<sup>c</sup>.

धवलिम- H. 2. 154. *whiteness*, ii. 41<sup>b</sup>.

धा + अनुसम *to think over; make peace*  
*with*. anusamdhemi, iii. 2<sup>2</sup>. anu-  
samdhedha, i. 20<sup>a2</sup>.

+ नि *to place, put*. nihio, ii. 29<sup>a</sup>. ni-  
hiam, ii. 30<sup>c</sup>. nibhitta, i. 4<sup>c</sup>.

+ वि *to bring about, arrange*. vihide,  
iv. 18<sup>22</sup>.

धाहो [टो] *assault, attacking*, ii. 46<sup>c</sup>.

धारा ts. *a stream, current*, ii. 9<sup>b</sup>; iii.  
20<sup>c</sup>, 28<sup>d</sup>; iv. 13<sup>a</sup>.

धारि- [रि] *carrying*, iv. 9<sup>c, 11</sup>.

धाव *to run*. dhāvantassa, i. 18<sup>13</sup>.

धुवागोद [धुवागोत] *introductory stanza*, i.  
4<sup>11</sup>.

धूदा H. 2. 126. *a daughter*, i. 18<sup>c</sup>.

धूष [प] *incense, perfume*, iii. 14<sup>b</sup>.

धूषवट्टि [पवत्ति] *a pillar or cloud of*  
*smoke*, iii. 27<sup>a</sup>.

ध *to hold, carry, contain, stop*. dha-  
rañ, ii. 48<sup>a</sup>. dharantao, iii. 31<sup>b</sup>.  
dharia, iii. 3<sup>c</sup>.

धोअ [धोत] *washed, washed off*, i. 26<sup>a</sup>.

धोद *the same*, i. 30<sup>1</sup>.

नन्द *to be delighted, rejoice*. nandantu,  
i. 1<sup>a</sup>.

नम *to bow, make obeisance to; to sink*.  
namaha, i. 2<sup>b</sup>. namanti, ii. 31<sup>c</sup>.  
naa, i. 4<sup>c</sup>.

+ उद् *to rise, ascend*. unnamanti, ii.  
31<sup>c</sup>.

+ परि *to be changed, ripe*. pariṇa-  
mantā, i. 8<sup>a</sup>. pariṇaam, ii. 8<sup>c</sup>.

+ ष *to bow down*. paṇamāmi, iv. 19<sup>a</sup>.  
paṇamanti, iv. 18<sup>b</sup>.

नग् *to disappear*. naṭṭhā, iii. 3<sup>d</sup>. naṭ-  
ṭhāe, ii. 40<sup>3</sup>.

+ ष *to disappear, be lost*. paṇaṭṭhā, ii.  
40<sup>5</sup>.

नी *to carry, bring, conduct*. naiissadha,  
i. 34<sup>27</sup>. naia, ii. 11<sup>3</sup>.

+ आ *to bring*. ānemi, i. 25<sup>c</sup>. ānedi,  
iv. 19<sup>55</sup>. āpia, ii. 43<sup>2</sup>; iii. 4<sup>a</sup>. āpi-  
adi, i. 25<sup>a</sup>. āpiadu, i. 25<sup>7</sup>. āpiā,  
i. 26<sup>d</sup>. āpidāim, iv. 19<sup>14</sup>.

+ उप *to offer, present*. uvañijjo, iv. 7<sup>c</sup>.

+ परि *to marry*. Caus., *to cause to*

*marry.* pariñei, i. 12<sup>b</sup>. pariñ-  
dāvā, iv. 18<sup>21</sup>. pariñāidāvā, iv.  
18<sup>7</sup>.

नृत *to play, act.* naccidāvān, i. 4<sup>18</sup>.

पभ [°द] *foot; pace; dignity, rank,* i. 9<sup>b</sup>,  
12<sup>a</sup>, 21<sup>a</sup>; iv. 11<sup>b</sup>.

पभइ [प्रकृति] *nature, natural condition,*  
ii. 26<sup>c</sup>.

पभट्टावभ [प्रवर्तापक] *producing,* i. 16<sup>3</sup>.

पभट्टइ *see* वृत् + प्र.

पभडेइ *see* कट् + प्र.

पभण्ड [प्रच°] *impetuous,* iii. 30<sup>b</sup>.

पभवो [पद°] *position, rank,* iv. 23<sup>c</sup>.

पभायइ [प्रजापति] *the god Prajāpati, the  
creator,* iii. 17<sup>a</sup>.

पभासइ *see* काश् + प्र.

पभोट्टु [प्रकोष्ठ] *the fore-arm,* ii. 16<sup>a</sup>.

पभोस [प्रदोष] *evening,* iv. 4<sup>b</sup>.

पंसु [पांसु] *dust,* iv. 5<sup>c</sup>.

पक्ख [पक्ष] *a wing,* iv. 21<sup>o</sup>.

पक्खाउज्ज [पक्षातोय] *a kind of drum, cp.  
Hindī pakṣāūj,* i. 4<sup>10</sup>.

पक्खालिद *see* क्षत् + प्र.

पङ्क ts. *mud, paste,* i. 16<sup>a</sup>; ii. 8<sup>a</sup>, 12<sup>a</sup>;  
iv. 4<sup>a</sup>.

पङ्कभ [°ज] *a lotus,* ii. 13<sup>b</sup>, 33<sup>a</sup>.

पङ्करुह ts. *the same,* iii. 3<sup>a</sup>.

पङ्किल ts. *turbid, smeared, anointed,* iv.  
8<sup>a</sup>.

पङ्केरुह ts. *a lotus,* i. 4<sup>d</sup>, 35<sup>d</sup>.

पच्चक्खं [प्रत्यक्षम्] *clearly, openly,* i. 30<sup>d</sup>;  
ii. 43<sup>2</sup>.

पच्चग्ग [प्रत्यग्] *fresh, new,* iii. 1<sup>d</sup>.

पच्चङ्गं [प्रत्यङ्गम्] *on every limb,* iv. 9<sup>a</sup>.

पच्छा [पश्चात्] *behind, from behind; after-  
wards,* i. 34<sup>27</sup>; ii. 6<sup>c</sup>.

पच्छिम [पश्चिम] *last; western,* iv. 4<sup>c</sup>,  
9<sup>10</sup>.

पङ्गरावेदि *see* झर् + प्र.

पञ्च ts. *five.* pañca, i. 18<sup>b</sup>; iv. 4<sup>d</sup>,  
9<sup>a, 9, 12</sup>. pañcehiñ, iii. 19<sup>d</sup>.

पञ्चगव्य [°व्य] *the five products of the  
cow,* i. 20<sup>26</sup>.

पञ्चदस [°श] *fifteen,* i. 34<sup>26</sup>.

पञ्चबाण ts. *Cupid,* ii. 19<sup>b</sup>, 38<sup>b</sup>.

पञ्चम ts. *the fifth note of the gamut,  
said to be produced by the cuckoo;  
name of a musical mode,* i. 16<sup>3</sup>;  
ii. 2<sup>c</sup>, 5<sup>b</sup>; iii. 20<sup>7</sup>; iv. 6<sup>a</sup>.

पञ्चसर [°शर] *Cupid,* i. 32<sup>c</sup>; ii. 46<sup>b</sup>; iv.  
8<sup>d</sup>.

पञ्चाल ts. *name of the country between  
the Yamunā and the Ganges,  
the Doab,* iii. 5<sup>2</sup>.

पञ्चालिआ [°का] *a doll,* ii. 12<sup>b</sup>.

पञ्चालिआ [पाञ्चालिका] *the Pāñcālīkā style  
in poetry,* i. 1<sup>c</sup>.

पञ्चैसु [°सु] *Cupid,* i. 18<sup>c</sup>; iv. 4<sup>c</sup>.

पञ्जर ts. *a cage,* i. 18<sup>16</sup>; iii. 31<sup>a</sup>.

पट् + उद् *Caus., to tear out, eradicate.*  
uppādaissam, i. 20<sup>15</sup>. uppāḍia,  
i. 20<sup>31</sup>. uppāḍida, iv. 2<sup>d</sup>.

पट् ts. *a garment, silk cloth,* i. 36<sup>c</sup>.

पट्ठ [°क] *a tablet, palette,* i. 4<sup>c</sup>.

पट्ठसुअ [पट्ठांसु] *a silk garment,* ii. 14<sup>a</sup>.

पट् *to recite.* paḍhissam, i. 18<sup>17</sup>; iii.  
30<sup>2</sup>. paḍha, i. 19<sup>3, 6</sup>; ii. 10<sup>7</sup>. pa-  
ḍhiadi, i. 19<sup>7</sup>.

पट [°ट] *a garment, cloth,* i. 14<sup>d</sup>.

पट्ठण [पतन] *falling.* iv. 18<sup>a</sup>.



पडाभा [पटाका] *a flag, banner*, iii. 20<sup>6</sup>;  
iv. 20<sup>a</sup>.

पडिवट्टभ [प्रतिपट्टक] *a silk cloth*, i. 20<sup>9</sup>.

पडिवट्टाविभा [प्रतिवर्धापिका] *speaking agreeably or congratulating in her turn*, i. 13<sup>1</sup>.

पडिसिचिणभ [प्रतिस्वप्नक] *a dream in return*, iii. 8<sup>b</sup>.

पडिसीसभ [प्रतिशीर्षक] *a mask*, i. 4<sup>5</sup>, 20<sup>40</sup>;  
iv. 15<sup>b</sup>. [K, anukāryānurūpavar-  
ṇanāmukha].

पठण [पठन] *reading, reciting*, i. 24<sup>b</sup>.

पठम [प्रथम] *first*, i. 20<sup>23</sup>, 25, 34<sup>24</sup>; iii.  
17<sup>c</sup>.

पणभ [प्रणय] *attachment*, iii. 8<sup>4</sup>, 9<sup>a</sup>.

पणइ [प्रणति] *a bow, courtesy*, i. 4<sup>a</sup>.

पणइ- [प्रणयिन] *attached to, joined to*,  
iv. 7<sup>b</sup>.

पणस [पनस] *the bread-fruit*, iv. 22<sup>a</sup>.

पणाम [प्रणाम] *a bow, salutation*, i. 34<sup>24</sup>.

पणोल्लिभ *see* णोल्ल + प्र.

पणिहच्च [पाणिहृत्य] *erudition, Punditship*,  
i. 18<sup>4</sup>, 8, 9.

पण्डी *a Pāṇḍya woman*, i. 15<sup>a</sup>.

पण्डु [पा<sup>a</sup>] *pale, yellowish*, ii. 10<sup>c</sup>; iv. 5<sup>a</sup>.

पण्डुर [पा<sup>a</sup>] *pale-white, yellowish-white*,  
ii. 6<sup>10</sup>; iii. 33<sup>a</sup>.

पण्होतर [प्रश्नोत्तर] *riddle and answer*, i. 5<sup>2</sup>.

पत्त *to fall*. paḍai, ii. 39<sup>a</sup>. paḍanti,  
iv. 13<sup>b</sup>.

+ नि *to fall down, to be cast at*. pi-  
vadiā, ii. 5<sup>c</sup>, 46<sup>c</sup>.

+ समुद् *to jump up, to emerge*. samup-  
paḍia, iii. 3<sup>18</sup>.

पत्त [पत्र] *a leaf*, ii. 1<sup>2</sup>, 7<sup>a</sup>.

पत्त [पात्र] *a dramatis persona*, i. 4<sup>3</sup>.

पत्त *see* भाप + प्र.

पत्तिआमि *see* या + पत्ति.

पद् + उद् *Caus., to produce*. uppādedi,  
iii. 12<sup>2</sup>.

+ निस् *to be produced*. nippajjati, i.  
34<sup>18</sup>.

+ सम् *to become*. Caus., *to accom-  
plish, produce*. saṃpaṇṇam, iii.  
20<sup>4</sup>, 21. saṃpādemi, ii. 41<sup>6</sup>. saṃ-  
pādemha, i. 12<sup>3</sup>. saṃpādaissadi,  
ii. 43<sup>1</sup>.

+ समुद् *to be produced*. samuppapaṇṇā,  
iii. 4<sup>9</sup>; iv. 19<sup>35</sup>.

पदि [पति] *a husband*, i. 19<sup>7</sup>.

पदीय [प्रदीप] *a lamp*, iii. 22<sup>1</sup>.

पंति [पङ्क्ति] *a line, row, series*, ii. 1<sup>2</sup>, 17<sup>b</sup>;  
iv. 12<sup>b</sup>.

पब्भार [प्राग्भार] HD. 6. 66. *a mass, large  
quantity*, ii. 33<sup>a</sup>.

पभाद [प्रभात] *day-break, dawn*, ii. 6<sup>10</sup>.

पमदुज्जाण [प्रमदोद्यान] *pleasure-grounds*,  
iii. 22<sup>9</sup>; iv. 18<sup>30</sup>.

पमाण [प्र<sup>a</sup>] *measure, size, extent*, i. 16<sup>3</sup>;  
iii. 3<sup>18</sup>.

पर ts. *other, different; intent on*, i. 18<sup>2</sup>, 8;  
iv. 18<sup>a</sup>, 22<sup>a</sup>. param, *however, ex-  
cessively, at the utmost*, i. 1<sup>b</sup>, 34<sup>30</sup>;  
ii. 11<sup>a</sup>.

परम ts. *highest, best*, ii. 28<sup>4</sup>.

परमत्थ [परमार्थ] *truth, reality*, ii. 22<sup>1</sup>.

परमेद्दि- [पण्डित] *an epithet of Brahmā*,  
iv. 19<sup>b</sup>.

परंपरा ts. *an uninterrupted series, suc-  
cession*, i. 9<sup>b</sup>, 18<sup>4</sup>, 8, 9.

परुण [परुण] *the cuckoo*, ii. 2<sup>a</sup>.

परिअण [परिजन] *attendants, suite*, i. 28<sup>6</sup>.

परिक्षण [परीक्षण] *testing, examining*, ii. 29<sup>a</sup>.

परिक्षीण [°क्षीण] *emaciated, diminished*, ii. 6<sup>10</sup>.

परिणति [°ति] *maturity*, iii. 4<sup>a</sup>.

परिपणुरत्न [°पाणुरत्न] *dazzling whiteness*, iii. 34<sup>b</sup>.

परिरम्भ *ts. embracing*, i. 2<sup>a</sup>; iii. 7<sup>c</sup>.

परिवाहि [°पाटि] *order, succession*, iv. 16<sup>b</sup>.

परिसरिष्- [°सर्पिन्] *moving about*, iv. 19<sup>55</sup>.

परिसर *ts. neighborhood, environs*, iii. 19<sup>a</sup>, 34<sup>a</sup>; iv. 7<sup>a</sup>.

परिहास *ts. joking, merriment*, ii. 6<sup>a</sup>.

परुष [°ष] *hard, harsh*, i. 7<sup>a</sup>.

परुढ *see* रुढ + प्र.

परोक्ष [°क्ष] *invisible, unknown*, iv. 18<sup>29</sup>.

परोपर [परस्पर] *each other, mutual*, iii. 11<sup>b</sup>; iv. 12<sup>b</sup>.

पर्यङ्क [पर्यङ्क] *a bed, couch*, i. 36<sup>b</sup>.

पल्लव *ts. a sprout*, i. 26<sup>b</sup>; iii. 23<sup>a</sup>.

पवञ्च [प्रपञ्च] *display, diversity*, ii. 40<sup>a</sup>.

पवञ्च- [प्रपञ्चय-] *to display, show, expand*. pavañcida, i. 16<sup>3</sup>.

पवण [°न] *the wind*, ii. 11<sup>b</sup>, 14<sup>b</sup>, 36<sup>a</sup>; iii. 22<sup>a</sup>.

पवण [प्रवण] *violent*, iv. 1<sup>a</sup>.

पवाह [प्र°] *a stream, current*, ii. 10<sup>d</sup>; iii. 10<sup>c</sup>, 20<sup>a</sup>.

पवेश [प्रवेशक] *an interlude in a drama*, i. 6<sup>b</sup>.

पसह [प्रसति] *the palm of the hand*, i. 30<sup>c</sup>; ii. 38<sup>a</sup>.

पसदि *the same*, i. 16<sup>3</sup>.

पसर [प्र°] *outbreak, course*, iii. 20<sup>9</sup>.

पसरण [प्र°] *going, streaming forth*, ii. 10<sup>a</sup>.

पसव [प्र°] *blossom*, ii. 6<sup>22</sup>.

पसाभ [प्रसाद] *propitiatory offering, propitiation, favor*, i. 4<sup>a</sup>, 22<sup>a</sup>, 34<sup>25</sup>.

पसादो + क [प्र°] *to present*. •kidam, ii. 6<sup>24</sup>.

पसार [प्र°] *spreading*, iii. 11<sup>c</sup>.

पसाहण [प्रसाधन] *decoration, toilet*, i. 20<sup>36</sup>; ii. 19<sup>a</sup>, 22<sup>a</sup>, 24<sup>3</sup>.

पसूय [प्रसून] *a bud, flower*, i. 19<sup>d</sup>.

पह [°य] *way; reach*, iii. 2<sup>d</sup>.

पहा [प्रभा] *light, splendor, similarity*, i. 16<sup>a</sup>.

पहार [प्र°] *striking, shooting*, iii. 7<sup>b</sup>.

पहाव [प्रभाव] *power, efficacy*, ii. 6<sup>22</sup>, 45<sup>1</sup>; iii. 8<sup>3</sup>; iv. 18<sup>29</sup>.

पहुद् [प्रभति] *beginning, beginning with*, i. 32<sup>d</sup>.

पहुद् *see* स्फुट + प्र.

पहुदि [प्रभति] *beginning, beginning with, from, ever since*, i. 20<sup>20, 34</sup>; ii. 3<sup>a</sup>.

पा *to drink. Caus., to cause to drink*.

piāmo, i. 22<sup>b</sup>. pianto, iii. 8<sup>d</sup>. pi-

anti, iv. 19<sup>b</sup>. pijjae, i. 23<sup>b</sup>. pij-

jantam, i. 16<sup>d</sup>. pido, iii. 3<sup>11, 18</sup>.

pāidā, ii. 29<sup>11</sup>.

पाभ [°द] *foot; beam*, i. 4<sup>d</sup>, 20<sup>30</sup>; iii. 28<sup>d</sup>.

पाभन्त [पादान्त] *the extremity of the feet*, i. 14<sup>d</sup>.

पाभार [पाकार] *a rampart, wall*, ii. 31<sup>c</sup>.

पाउभ [प्राकृत] *the Prakrit language*, i. 7<sup>a</sup>.

पाउद *the same*, i. 6<sup>3</sup>.

पाहिसिद्धी HD. 6. 77. *emulation, rivalry*, i. 10<sup>b</sup>, 20<sup>12, 33</sup>; ii. 10<sup>5</sup>.

पाठिआ [पाठिका] *a reciting or reading woman*, iv. 9<sup>12</sup>.

पाण [प्राण] *life, soul*, iii. 8<sup>a</sup>.

पाणि ts. *hand*, i. 27<sup>a</sup>; iii. 23<sup>a</sup>.

पासर ts. *a low-caste man*, i. 20<sup>23</sup>.

पारायअ [°त] *a pigeon*, iii. 27<sup>b</sup>.

पारिभह् [°द्र] *the coral tree*, iv. 22<sup>a</sup>.

पाल् + प्रति *to guard, observe*. paḍivāle-du, ii. 41<sup>2</sup>.

पालित्तिआ *capital; a treasure; a paragon of*, ii. 3<sup>b</sup>; iv. 19<sup>4</sup>. (K, bhaṅgiprakārah palayitrkā; yadvā palittāā iti deṣipadanu mūlantvyāni vartata iti saṁpradayah.)

पास [°र्ध्व] *side, flank*, ii. 36<sup>b</sup>, 46<sup>b</sup>.

पाहुड [प्राभत] *a present, gift*, ii. 7<sup>a</sup>.

पि see वि.

पिअ [प्रिय] *dear, beloved, agreeable*, i. 1<sup>b</sup>, 3<sup>a</sup>, 15<sup>c</sup>, 16<sup>1</sup>; ii. 27<sup>c</sup>; iv. 2<sup>b</sup>, 22<sup>1,2</sup>.

पिअवअस्स [प्रियवयस्स] *a dear friend*, i. 18<sup>17</sup>, 20<sup>39</sup>, 32<sup>1</sup>; ii. 6<sup>10</sup>, 10<sup>6</sup>, 41<sup>3</sup>, 43<sup>3</sup>; iii. 2<sup>3</sup>, 20<sup>1</sup>, 34<sup>7</sup>; iv. 9<sup>4</sup>.

पिअसही [प्रियसखी] *a female friend, a lady's confidante*, ii. 8<sup>3</sup>, 42<sup>5, 10</sup>; iii. 30<sup>2</sup>, 34<sup>5</sup>.

पिङ्ग [पङ्क] *ripe*, ii. 50<sup>4</sup>.

पिङ्ग ts. *yellow-red*, ii. 50<sup>4</sup>.

पिच्छ ts. *tail-feather*, ii. 14<sup>a</sup>; iv. 14<sup>b</sup>.

पिञ्जर ts. *reddish-yellow, tawny, gold-colored*, ii. 8<sup>a</sup>, 12<sup>a</sup>; iii. 25<sup>b</sup>.

पियड ts. *mass, ball*, i. 35<sup>a</sup>.

पिधाणा [°न] *covering*, iv. 18<sup>38</sup>.

पिसुण [°मुन] *slandrous*, iii. 9<sup>d</sup>.

पिसुण- [°मुनय-] *to indicate*. pisuṇai, ii. 24<sup>d</sup>. pisuṇedi, i. 20<sup>b</sup>.

पिहुन [पयुल] *broad, large*, iv. 9<sup>7</sup>.

पीड् *to press, squeeze*. piḍio, iii. 7<sup>d</sup>.

पीण [°न] *fat, round*, i. 18<sup>b</sup>; iii. 7<sup>c</sup>.

पुह्णिअ [°त] *furnished with feathers*, ii. 3<sup>d</sup>; iv. 20<sup>d</sup>.

पुह्णिद *the same*, iv. 9<sup>3</sup>.

पुञ्ज् *to heap up, collect*. puñjijjāi, iii. 26<sup>d</sup>. puñjia, i. 14<sup>d</sup>.

पुञ्ज ts. *heap, multitude*, i. 19<sup>d</sup>; ii. 46<sup>d</sup>.

पुट् see स्य.

पुट्ठी [पृष्ठ] *the back*, ii. 39<sup>b</sup>.

पुणस्सव [पुनर्नव] *revived, refreshed*, iii. 20<sup>10</sup>.

पुणो [पुनर्] *again, back; on the other hand*, i. 34<sup>27</sup>; ii. 3<sup>c</sup>, 5<sup>c</sup>, 6<sup>b, 13</sup>, 26<sup>c</sup>, 28<sup>1</sup>, 49<sup>b</sup>; iii. 17<sup>d</sup>; iv. 18<sup>17</sup>, 19<sup>25, 37, 47</sup>. puṇu, ii. 23<sup>d</sup>; iii. 9<sup>c</sup>, 14<sup>d</sup>. Cp. उण.

पुस [पूर्ण] *filled, full, accomplished, fulfilled*, i. 20<sup>d</sup>; ii. 41<sup>d</sup>; iii. 19<sup>a</sup>; iv. 23<sup>b</sup>.

पुस्सिमा [पूर्णिमा] *the day of full moon*, i. 25<sup>3</sup>, 34<sup>d</sup>; ii. 6<sup>10</sup>, 29<sup>19, 21</sup>; iii. 20<sup>15</sup>; iv. 19<sup>64</sup>.

पुत्त [°त्र] *a son*, i. 18<sup>3</sup>, 19<sup>7</sup>; iv. 2<sup>d</sup>.

पुत्तलिआ [°लिका] *a doll*, iii. 20<sup>3</sup>; iv. 18<sup>36</sup>.

पुत्ती [°त्री] *a daughter*, i. 20<sup>28</sup>; iv. 19<sup>24, 50</sup>.

पुरदो [°तस्] *before, in the presence of*, i. 18<sup>17</sup>, 19<sup>5, 6</sup>, 20<sup>20</sup>; ii. 10<sup>6</sup>, 29<sup>6</sup>; iii. 30<sup>2</sup>.

पुरन्धी [°न्धी] *an elderly married woman*, i. 16<sup>3</sup>.

पुरस्सर [पुरः°] *preceding*, i. 20<sup>16, 31</sup>.

पुरिस [°रुष] *a man*, i. 7<sup>b</sup>.

पुरो [पुरस्] *before; formerly*, iii. 1<sup>c</sup>, 22<sup>a</sup>; iv. 19<sup>a</sup>.

पुलअ [°क] *horripilation, thrill of joy*, iv. 21<sup>d</sup>.

पुलभ-<sup>१</sup>, पुलोभ-<sup>२</sup>, H. 4. 181. *to look, behold.*

puloesi, iii. 8<sup>a</sup>. pulantia, ii. 1<sup>a</sup>.

पुलभण [°कन] *horripilation*, i. 15<sup>a</sup>.

पुलिन्द ts. *a man of a certain barbarous tribe, a mountaineer*, iv. 14<sup>b</sup>.

पुव्व [पूर्व] *eastern*, i. 14<sup>a</sup>; iii. 25<sup>b</sup>; iv. 9<sup>a</sup>.

पूर ts. *a stream, flood*, iii. 28<sup>a</sup>.

पूरण ts. *filling*, i. 34<sup>39</sup>.

पू to *fill*. pūriāe, i. 4<sup>b</sup>.

पेऊस [पोयूष] *nectar*, iii. 20<sup>2</sup>.

पेऊय, पेऊ see ईच.

पेड्डिअ [प्रेड्डित] *swung, shaken*, i. 21<sup>a</sup>.

पेम्म [प्रेमन] *love, affection*, iii. 8<sup>1, 4</sup>, 9<sup>a, 1, 2</sup>, 12<sup>b, 2</sup>, 15<sup>b</sup>.

पेरन्त [पर्यन्त] *circuit, border*, iii. 11<sup>b</sup>.

पेसल [पेशल] *artificially made pleasant, seasoned*, iv. 5<sup>b</sup>.

पोट्टिस *name of a poet*, i. 20<sup>20</sup>.

पोत्त *a garment, cloth*, i. 27<sup>b</sup>; ii. 24<sup>c</sup>.

पोत्थअ [पुस्तक] *a book*, i. 18<sup>2</sup>.

पोण्णल [पूणफल] H. 1. 170. *the areca nut*, iv. 5<sup>b</sup>.

पोम्मराअ [पद्मराग] *a ruby*, ii. 15<sup>a</sup>; iv. 18<sup>11</sup>.

प्रकु to *ask*. pucchāmi, iii. 8<sup>2</sup>. pucchis-sam, i. 4<sup>12</sup>. pucchia, i. 34<sup>1</sup>. pucchianti, i. 18<sup>13</sup>.

फंस [स्पर्श] *touch, contact*, iii. 24<sup>b</sup>; iv. 21<sup>c</sup>.

फगुण [फागुन] *a Hindu month corresponding to February-March*, i. 20<sup>29</sup>.

फण ts. *the hood of a serpent*, i. 20<sup>b</sup>.

फणिलआ [°त] *the betel plant*, i. 17<sup>c</sup>.

फरअ HD. 6. 82. *a shield*, iv. 9<sup>3</sup>.

फरक्कित [स्फारोक्त] *shaken, swung*, iv. 9<sup>3</sup>.

फरिस [स्पर्श] *touch, contact*, iv. 6<sup>c</sup>.

फल ts. *fruit, result*, ii. 6<sup>16</sup>; iv. 21<sup>a</sup>.

फलअ [°क] *plank, shield, expanse*; i. 30<sup>b</sup>, 32<sup>b</sup>; ii. 15<sup>a</sup>, 23<sup>c</sup>; iv. 9<sup>1</sup>.

फलहमणि [स्फटिक°] *a crystal-stone*, ii. 29<sup>11</sup>.

फइ see स्फट.

फार [स्फार] *large, great*, i. 20<sup>b</sup>; iii. 19<sup>a</sup>.

फुइ see स्फुट.

फुड [स्फुट] *clear, white, clearly, evidently*, ii. 12<sup>b</sup>; iv. 22<sup>d</sup>.

फुल्ल to *open, blow, blossom*. *Intens., the same*. phullanti, ii. 49<sup>1</sup>. phullāi, ii. 38<sup>a</sup>. pamphullāi, i. 16<sup>b</sup>.

फुल्ल ts. *a flower*, i. 19<sup>a</sup>.

फेङ्कार [फेत्कार] *a shriek, howl*, iv. 15<sup>a</sup>.

बइल्ल see गल्लिबइल्ल. Cp. Marāṭhī baila.

बउलमाला [बकु°] *name of a woman*, iv. 9<sup>10</sup>.

बङ्गर [बर्कर] HD. 6. 89. *a jest*, ii. 6<sup>a</sup>.

बङ्गरकेली *name of a woman*, iv. 9<sup>11</sup>.

बन्दि- [°न्दिन] *a panegyrist, bard*, i. 16<sup>3, 4</sup>.

बन्ध् + नि to *bind, close*. nibaddham, iv. 9<sup>7</sup>.

बन्ध ts. *arrangement, literary composition, posture*, i. 6<sup>2</sup>, 7<sup>a</sup>; ii. 4<sup>c</sup>; iv. 11<sup>a</sup>, 12<sup>b</sup>.

बन्धव [बा°] *a kinsman, friend*, i. 16<sup>3</sup>.

बम्ह- [ब्रह्मन] *the god Brahmā*, i. 24<sup>a</sup>.

बम्हण [ब्राह्मण] fem. °णी, *a Brāhmaṇa; fem. the wife of a Brāhmaṇa*, i. 20<sup>1, 26, 33, 43</sup>; iii. 8<sup>1</sup>. fem. i. 20<sup>34</sup>.

बरिहि- [बर्हिन्] *a peacock*, ii. 15<sup>b</sup>.

बला [°लात्] *perforce, violently*, i. 13<sup>d</sup>; iv. 22<sup>c</sup>.  
 बलि ts. *an oblation*, iv. 15<sup>a</sup>.  
 बहल ts. *copious, abundant*, i. 13<sup>a</sup>, 20<sup>d</sup>; ii. 3<sup>a</sup>, 37<sup>a</sup>; iv. 21<sup>d</sup>.  
 बहिणिआ [भगिनिका] *a sister*, i. 34<sup>22,25,32,35,38</sup>; ii. 6<sup>24</sup>, 9<sup>1</sup>, 10<sup>2,4</sup>.  
 बाहु + मन *to value, esteem*. °mannedi, i. 28<sup>c</sup>.  
 बाहुसो [°यस] *often*, i. 4<sup>a</sup>; ii. 29<sup>b</sup>.  
 बाउल्लिआ HD. 6. 92. *a doll*, iv. 19<sup>ab</sup>.  
 बाण ts. *an arrow*, ii. 11<sup>c</sup>; iv. 13<sup>b</sup>.  
 बाध् *to harrass, torment*. bāhañijjo, iv. 2<sup>a</sup>. bāhañijjā, iv. 2<sup>a</sup>.  
 बाल ts. *young, new*, i. 13<sup>c</sup>, 15<sup>a</sup>; ii. 41<sup>b</sup>, 42<sup>29</sup>, 45<sup>a</sup>, 49<sup>a</sup>; iii. 8<sup>1</sup>, 19<sup>d</sup>.  
 बालकह [°वि] *a young poet*, i. 9<sup>a</sup>.  
 बाह [°य] *a tear*, ii. 9<sup>b</sup>, 10<sup>d</sup>; iii. 20<sup>a</sup>.  
 बाहिर [बहिस्] H. 2. 140. *external*, i. 34<sup>30</sup>.  
 बाहु ts. *an arm*, i. 30<sup>b</sup>; iv. 12<sup>a</sup>.  
 बाहुमूल ts. *a shoulder*, ii. 24<sup>a</sup>.  
 बिन्दु ts. *a drop*, i. 26<sup>b</sup>; iii. 3<sup>17</sup>, 4<sup>a</sup>.  
 बिम्ब ts. *the Bimba fruit; the disk of the sun or moon*, i. 13<sup>a</sup>; ii. 20<sup>b</sup>; iii. 25<sup>d</sup>, 32<sup>b</sup>; iv. 3<sup>b</sup>. sañpunṇa-bimbattana [sañpūrṇabimbatva], *fullness of disk*, iii. 25<sup>d</sup>.  
 बिस ts. *the fibre, fibrous stalk of a lotus*, iii. 20<sup>a</sup>; iv. 7<sup>c</sup>.  
 बुद्ध H. 4. 101. *sinking, inclining*, ii. 31<sup>d</sup>.  
 बुध् + वि *awaken*. vibuddho, iii. 7<sup>d</sup>.  
 बोल् H. 4. 162. *Caus., to pass*. boleḷi, ii. 29<sup>d</sup>.  
 बोल H. 4. 2. *speech, words*, ii. 4<sup>c</sup>.

भञ्जव- [भगवत्] *fem. °vadi, favored, exalted, venerable, holy*, i. 20<sup>27</sup>; ii. 6<sup>25</sup>; iii. 3<sup>14</sup>; iv. 18<sup>16,23</sup>, 19<sup>4,12</sup>.  
 भङ्ग ts. *breaking*, i. 28<sup>a</sup>.  
 भङ्गि ts. *bending*, iv. 9<sup>a</sup>.  
 भङ्गुर ts. *fragile*, iii. 21<sup>a</sup>.  
 भञ्जाजित [भार्याजित] *enslaved by women, a hen-pecked husband*, iii. 2<sup>1</sup>.  
 भञ्ज् *to break*. bhañja, iii. 21<sup>a</sup>.  
 भट्ट- [भट्ट] *a lord, master*, iv. 9<sup>16</sup>, 18<sup>6,22</sup>.  
 भट्टारभ [°क] *venerable, worshipful*, iii. 20<sup>23</sup>.  
 भण् *to say, speak; name, call*. bhaṇāmi, ii. 47<sup>3</sup>; iv. 7<sup>1</sup>. bhaṇāsi, i. 20<sup>28</sup>; iv. 19<sup>34</sup>. bhaṇādi, i. 34<sup>29</sup>. bhaṇimo, ii. 23<sup>4</sup>. bhaṇāmo, ii. 48<sup>2</sup>. bhaṇanti, i. 24<sup>a</sup>; iii. 9<sup>1,2</sup>. bhaṇa, i. 20<sup>17</sup>, 25<sup>1,3</sup>; ii. 6<sup>7</sup>, 40<sup>4</sup>, 47<sup>5</sup>; iii. 8<sup>6</sup>; iv. 4<sup>1</sup>. bhaṇaha, ii. 16<sup>b</sup>. bhaṇia, i. 34<sup>35</sup>. bhaṇantassa, i. 20<sup>30</sup>. bhaṇnāi, i. 5<sup>a</sup>, 6<sup>a</sup>. bhaṇi-adi, i. 20<sup>4,20</sup>; ii. 10<sup>2</sup>. bhaṇnāe, iii. 12<sup>b</sup>. bhaṇidā, ii. 42<sup>33</sup>. bhaṇidam, i. 7<sup>1</sup>; iv. 2<sup>a</sup>, 18<sup>13,23</sup>.  
 भण्डभ [भाण्डक] *a small vessel, cup*, i. 20<sup>26</sup>.  
 भत्त- [भर्तृ] *husband*, i. 11<sup>b</sup>; ii. 8<sup>b</sup>.  
 भट् [°ट] *happiness, blessing*, i. 1<sup>a</sup>, 20<sup>26</sup>; iv. 5<sup>d</sup>.  
 भमण [भ°] *shaking, moving*, ii. 1<sup>c</sup>.  
 भमर [भ°] *a bee*, ii. 13<sup>b</sup>; iii. 2<sup>b</sup>.  
 भमरटेपटा [भ°] *having an unsteady character, or, having a scar like a bee*, i. 18<sup>a</sup>. (BNJ, bhramaṇaṇṇilā; P, bhramaravat tiṭo yasyāḥ. teṭo ni madhyasthito[!]) maniviṇeṣaḥ. ti-

tā bhīṣaṇā; O, bhramarasadr̥ṣena  
teṭākhyaguhyagena[!]. teṭā akṣi-  
golakam iti kecit; K, bhamaraṭeṇi-  
te ity etad deçipadaṁ muṣṭipra-  
hāraprarūḍhe veçyoraḥkine var-  
tate. bhramaravarṇanakinamaṇau.  
tathā ca prayogaḥ. teṇṭāvaloka-  
nakutūhalabhaṁgabhirur iti. yad-  
vā bhramaraṇāṁ viṭāṇāṁ teṇṭā  
bhūyate.)

भवण [°न] *abode, dwelling, house*, ii. 6<sup>22</sup>;  
iv. 19<sup>a, 17</sup>.

भविस्स [°ष्य] *what is to be, the future*,  
i. 18<sup>1</sup>.

भसल HD. 6. 101. *a bee*, i. 16<sup>c, d</sup>; ii.  
44<sup>d</sup>.

भा *to shine, seem, appear*. bhāi, i. 23<sup>d</sup>,  
33<sup>b</sup>; iii. 31<sup>b</sup>.

+ वि *the same*. vibhāi, ii. 41<sup>d</sup>.

भादर [भातृ] *a brother*, i. 20<sup>15</sup>.

भामरी [भार] *walking round from left to  
right*, iv. 21<sup>1</sup>.

भार ts. *a burden, weight, mass*, i. 18<sup>2</sup>;  
ii. 21<sup>a</sup>; iii. 21<sup>a</sup>.

भारिजा [भार्या] *a wife*, i. 12<sup>3</sup>.

भाव ts. *being, condition; feeling, senti-  
ment; a venerable, worthy man  
(term of address)*, i. 4<sup>15</sup>, 5<sup>a</sup>; ii. 10<sup>c</sup>,  
50<sup>b</sup>; iii. 10<sup>b</sup>, 20<sup>10</sup>.

भावगिज्ज *see* भू.

भासा [°षा] *language, dialect*, i. 7<sup>1</sup>, 8<sup>b</sup>.

भिक्षा [°क्षा] *alms*, i. 23<sup>c</sup>.

भिङ्ग [भृ°] *a bee*, i. 29<sup>b</sup>; ii. 6<sup>a</sup>.

भिच्छ [भृत्य] *a servant, slave*, i. 33<sup>d</sup>.

भिद् + उद् *pass. to shoot up, be raised*.  
ubbhijjadu, iii. 20<sup>6</sup>.

+ निस् *to tear up, break through*. nib-  
bhinpassa, iv. 18<sup>36</sup>.

भुभङ्ग [भुजङ्ग] *a paramour, gallant*, i.  
14<sup>2</sup>.

भुज्ज [भूर्ज] *the birch tree*, iii. 25<sup>b</sup>.

भुत्थल्ल *food for a cat*, iv. 2<sup>a</sup>. (O, bhut-  
thallā majjārie bhutti. bhūmi-  
pātanayogyaḥ; bharitrayogya iti  
vā bhūthir iti bhāṣāyām.)

भुल्ल H. 4. 177. *erring, oblivious*, iv.  
20<sup>16</sup>.

भुवण [°न] *the world*, iii. 26<sup>b</sup>, 28<sup>b</sup>; iv.  
20<sup>a</sup>.

भू *to be, become. Caus., to cherish, af-  
fect, win*. hosi, i. 19<sup>5</sup>. hoi, i. 7<sup>a</sup>, 8<sup>b</sup>;  
iv. 23<sup>a</sup>. bhodi, i. 20<sup>13</sup>, 34<sup>10</sup>; iv. 3<sup>1</sup>,  
18<sup>21, 22</sup>. honti, i. 21<sup>d</sup>; ii. 10<sup>d</sup>, 49<sup>a</sup>;  
iii. 19<sup>d</sup>; iv. 2<sup>10</sup>. hava, iii. 23<sup>a</sup>.  
hou, i. 1<sup>a</sup>, 8<sup>b</sup>; iii. 23<sup>b</sup>; iv. 5<sup>d</sup>. bho-  
du, i. 14<sup>2</sup>, 20<sup>26, 27</sup>, 34<sup>11</sup>; ii. 49<sup>1</sup>; iii.  
3<sup>2</sup>, 22<sup>a</sup>, 24<sup>2</sup>; iv. 19<sup>18</sup>, 21<sup>a</sup>, 23<sup>1</sup>. ha-  
vantu, iii. 24<sup>b</sup>. bhavissam, i. 13<sup>1</sup>;  
ii. 28<sup>d</sup>. hohii, ii. 39<sup>a</sup>; iii. 32<sup>a</sup>.  
bhavissadi, iv. 18<sup>20, 32</sup>. bhavia, i.  
20<sup>34</sup>; ii. 9<sup>1</sup>, 32<sup>2</sup>; iii. 3<sup>18</sup>. bhavi-  
davvam, ii. 42<sup>26</sup>. bhavaṇijjā, ii.  
26<sup>c</sup>.

+ भुज् *to enjoy, experience, feel*. aṇu-  
bhavidam, i. 34<sup>25</sup>.

+ सम् *to arise, be born. Caus., to honor,  
show respect to; to fancy, ima-  
gine*. sambhūḍāṇam, i. 18<sup>9</sup>. sam-  
bhāvehi, iii. 20<sup>23</sup>. sambhāvais-  
sadi, iii. 20<sup>17</sup>. sambhāvīadi, iv.  
2<sup>10</sup>.

भूगोल ts. *terrestrial globe*, iii. 25<sup>a</sup>.

भूचन्द [°न्द] *an earth-moon*, ii. 27<sup>b</sup>.

भूमि *ts. earth; ground*, i. 25<sup>d</sup>, 34<sup>18</sup>.

भूमिभा [°का] *character, costume in a play*, i. 12<sup>1</sup>.

भूमोचर [°गृह] *cellar, underground chamber*, iii. 25<sup>a</sup>.

भूष to *adorn; decorate*. bhūsidā, ii. 11<sup>5</sup>.

+ वि *the same*. vihūsaanti, i. 31<sup>a</sup>. vihusiā, ii. 22<sup>b</sup>.

भूषण [°षण] *ornament, decoration*, i. 30<sup>1</sup>, 31<sup>b</sup>; ii. 23<sup>d</sup>, 25<sup>a</sup>; iii. 15<sup>d</sup>, 26<sup>b</sup>.

भृ to *fill, pervade; have, possess*. bharīam, iv. 23<sup>d</sup>. bharidā, iii. 20<sup>3</sup>.

भेज [°द] 1. *splitting, wound*, iii. 11<sup>d</sup>.  
2. *difference*, iii. 15<sup>c</sup>.

भैरवानन्द [भैरवानन्द] *name of a yogin*, i. 21<sup>4</sup>, 24<sup>3</sup>, 34<sup>25, 33, 35</sup>; ii. 6<sup>32</sup>; iv. 18<sup>11, 29, 31, 34</sup>.

भो [भोस] *a vocative particle, O, sir*, i. 18<sup>1</sup>, 34<sup>30</sup>; ii. 24<sup>2</sup>, 29<sup>19</sup>, 32<sup>1</sup>, 43<sup>5</sup>, 44<sup>1</sup>, 47<sup>1</sup>; iii. 2<sup>1</sup>, 3<sup>4</sup>, 8<sup>4</sup>, 9<sup>1</sup>, 22<sup>3</sup>, 26<sup>1</sup>; iv. 20<sup>12</sup>, 21<sup>1</sup>.

भोज्ज [°ज्य] *food, meal*, i. 23<sup>c</sup>.

भोदो [भवतो] *honorific pronoun, used as term of respectful address to women*, ii. 42<sup>7</sup>; iii. 20<sup>21</sup>; iv. 18<sup>1</sup>.

भंश to *fall, decline, decay*. bhaṭṭho, iii. 8<sup>1</sup>.

भम to *whirl, swarm round*. bhamīam, ii. 13<sup>b</sup>.

+ परि to *wander about, turn round*. paribbhamanti, iv. 11<sup>a</sup>.

मभ [°द] *madness, rut*, ii. 6<sup>10</sup>.

°मअ [°य] *fem. °maI, made of, consisting of*, i. 36<sup>a</sup>; iv. 18<sup>11</sup>, 19<sup>55</sup>.

मअच्छो [मगलो] *a deer-eyed woman*, ii. 46<sup>c</sup>; iv. 16<sup>a</sup>.

मअण [°दन] *beeswax*, i. 13<sup>a</sup>. (K, himavranopapaçamanārthaṁ hi madhu-cchiṣṭam adhare dadhatiti lokaprasiddhiḥ.)

मअण [°दन] *love, Cupid*, ii. 10<sup>a</sup>, 16<sup>b</sup>, 33<sup>b</sup>, 36<sup>b</sup>, 45<sup>b</sup>; iii. 12<sup>b, d</sup>, 18<sup>d</sup>, 21<sup>b</sup>, 30<sup>b</sup>; iv. 1<sup>a</sup>.

मअरकेउ [मकरकेतु] *the same*, iv. 20<sup>c</sup>.

मअरद्धअ [मकरध्वज] *the same*, ii. 49<sup>b</sup>; iii. 9<sup>2</sup>, 20<sup>6</sup>; iv. 19<sup>64</sup>.

मअरलज्जण [मकरलाञ्छन] *the same*, iii. 26<sup>c</sup>.

मअलज्जण [मगलाञ्छन] *the moon*, ii. 47<sup>b</sup>; iv. 18<sup>36</sup>.

मदरा [मदि°] *spirituous liquor*, i. 20<sup>26</sup>.

मउलि [मौ°] *head*, i. 4<sup>c</sup>.

मंस [मां°] *flesh, meat*, i. 23<sup>b</sup>.

मग [मार्गे] *way, doctrine*, i. 22<sup>b</sup>.

मगण [मार्गे°] *an arrow*, i. 32<sup>d</sup>.

महलमाला *ts. name of a woman*, iv. 9<sup>10</sup>.

मज्ज [°ढ] *spirituous liquor, wine*, i. 22<sup>b</sup>, 23<sup>b</sup>.

मज्जण [°न] *bathing*, iv. 4<sup>b</sup>, 8<sup>b</sup>.

मज्जणपाल [मज्जन°] *fem. °li, keeper of a bath*, iv. 9<sup>11</sup>.

मज्जारिआ [मार्जारिका] *a cat*, ii. 29<sup>11</sup>.

मज्झ [°ध्य] *the middle, centre; the waist, majjhe, between, among*, i. 8<sup>3</sup>, 18<sup>1</sup>, 20<sup>11</sup>, 30<sup>a</sup>; ii. 6<sup>b</sup>, 20<sup>b</sup>; iii. 4<sup>1</sup>, 7<sup>a</sup>, 19<sup>b</sup>; iv. 18<sup>30</sup>.

मज्झअ [°ध्यक] *the same*, iii. 21<sup>a</sup>.

मन्मथ [°ध्याह्] *midday*, ii. 41<sup>5</sup>; iv. 4<sup>a</sup>, 8<sup>a</sup>.

मन्त्रिम [°ध्यम] *central*, i. 14<sup>c</sup>.

मन्त्रिर ts. *a shoot, sprout, flower-bud*, ii. 46<sup>d</sup>; iii. 13<sup>d</sup>.

मन्त्रिद्रु [माञ्जिष्ठ] *fem. °tthi, red as mad-der*, ii. 41<sup>a</sup>.

मन्त्रिद्रु [°ष्ठा] *munjeet or madder*, ii. 50<sup>c</sup>.

मन्त्रोर ts. *an anklet*, ii. 13<sup>a</sup>.

मन्त्रु ts. *lovely, sweet*, i. 18<sup>c</sup>; ii. 32<sup>c</sup>.

मन्त्रूसा [°षा] *a box, casket*, iv. 19<sup>c</sup>.

मण- [°नस] *mind, thought, desire*, i. 14<sup>b</sup>; ii. 32<sup>d</sup>; iii. 10<sup>b</sup>, 11<sup>b</sup>, 12<sup>a</sup>, 28<sup>b</sup>.

मणं [°नाक्] *a little, slightly*, iv. 9<sup>c</sup>.

मणहरण [मनो°] *fascinating; fascination*, ii. 28<sup>b</sup>, 31<sup>d</sup>.

मणि ts. *a gem, jewel*, i. 34<sup>1a</sup>, 36<sup>a</sup>; ii. 9<sup>b</sup>, 15<sup>a</sup>, 25<sup>b</sup>, 29<sup>15</sup>, 32<sup>a</sup>, 33<sup>b</sup>, 34<sup>b</sup>; iii. 2<sup>a</sup>, 18<sup>a, b</sup>; iv. 10<sup>b</sup>, 13<sup>a</sup>.

मणीसि- [°नीषिन्] *clever, wise*, iv. 24<sup>a</sup>.

मणोजन्तण [°नोयन्त्रण] *checking the mind*, iii. 16<sup>2</sup>.

मणोज्ज [°नोज्ज] *beautiful*, iii. 27<sup>c</sup>.

मणोभु [°नोभु] *Cupid*, iv. 13<sup>b</sup>.

मणोरथ [°नोरथ] *wish, desire*, iii. 8<sup>1</sup>.

मणोरह *the same*, iv. 9<sup>d</sup>.

मणोहव [°नोभव] *Cupid*, iii. 10<sup>d</sup>, 20<sup>16</sup>.

मण्डण [°न] *an ornament, embellishment, trimmings*, i. 3<sup>a</sup>, 28<sup>a</sup>; ii. 47<sup>c</sup>; iii. 12<sup>b, 2</sup>, 13<sup>b</sup>, 26<sup>a</sup>; iv. 20<sup>3</sup>.

मण्डल ts. *a globe, ring, disk; a group, collection*, i. 35<sup>a</sup>; ii. 30<sup>a</sup>; iii. 5<sup>a</sup>, 31<sup>a</sup>; iv. 23<sup>b</sup>.

मण्डली ts. *the same*, iii. 23<sup>b</sup>, 26<sup>b</sup>.

मण्डय [°ष] *a hall, arbor*, i. 36<sup>d</sup>.

मत्तण्ड [मार्त°] *the sun*, iii. 31<sup>d</sup>.

मदिखावदी [°तो] *name of a woman*, iv. 9<sup>12</sup>.

महल [मर्दल] *a kind of drum*, iv. 16<sup>a</sup>.

मन to be minded, think. *manñemi*, iii. 4<sup>1</sup>. *manñe*, i. 13<sup>d</sup>, 30<sup>a</sup>, 33<sup>d</sup>; iii. 16<sup>c</sup>; iv. 2<sup>a</sup>. *manñedi*, i. 28<sup>a</sup>. *manñantao*, ii. 8<sup>b</sup>.

+ अभि to honor, beloved. *ahimada*, ii. 6<sup>17</sup>.

+ अव to despise, disregard. *avamanñida*, i. 14<sup>3</sup>.

मन्त [°न्त्र] *a Vedic hymn; a charm, spell*, i. 22<sup>a</sup>; ii. 6<sup>22</sup>.

मन्त- [मन्त्रय-] *to consult, deliberate, talk*. *mantaantassa*, ii. 6<sup>15</sup>.

मन्यर- to grow slow, to decrease. *mantharijjantu*, iii. 20<sup>3</sup>.

मन्द ts. *soft, gentle*, i. 17<sup>b</sup>.

मन्दारवदी [°तो] *name of a woman*, iv. 9<sup>12</sup>.

मम्मथ [°न्मथ] *Cupid*, iv. 2<sup>1</sup>. Cp. *वम्मह*.

मरगभ [°क्त] *an emerald*, ii. 13<sup>a</sup>; iii. 2<sup>a</sup>, 18<sup>b</sup>.

मरगदपुञ्ज [°क्त°] *a place or seat adorned with emeralds, emerald-arbor*, ii. 29<sup>7</sup>, 41<sup>1</sup>, 42<sup>23, 21</sup>, 43<sup>2</sup>; iv. 18<sup>3</sup>.

मरट्ट HD. 6. 120. *pride, elegance, charm*, ii. 23<sup>c</sup>; iii. 30<sup>a</sup>. (K, ii. 23<sup>c</sup> *vilasa*.)

मरठ्ठी *a Marāṭha woman*, i. 16<sup>a</sup>.

मलभ [°ष] *name of a mountain-range of South-western India*, i. 15<sup>d</sup>, 16<sup>a, 4</sup>, 20<sup>c</sup>.

मलिण [°न] *black, dark*, iii. 25<sup>a</sup>.

मल्लिभा [°का] *a kind of jasmine*, i. 16<sup>b</sup>.

मल्लजुञ्ज [°युद्ध] *a boxing-match*, ii. 21<sup>b</sup>.

मलाण [श्मशान] *a cemetery*, iv. 15<sup>b</sup>.

मसि ts. *lamp-black, a black powder used*



- to paint the eyes, ii. 7<sup>b</sup>; iii. 32<sup>b</sup>; iv. 14<sup>a</sup>.
- मह H. 4. 192. to wish, long for. mahijjāi, iii. 9<sup>c</sup>.
- महग्विद [°हार्चित] praised, i. 34<sup>33</sup>.
- महल्ल HD. 6. 143. old, elder, ii. 9<sup>1</sup>.
- महादेवी ts. a great queen, queen-consort, i. 28<sup>3</sup>.
- महाब्रह्मण [°ब्राह्मण] a great Brāhmaṇa, i. 20<sup>29</sup>.
- महामंस [°मांस] dainty flesh, especially human flesh, iv. 15<sup>a</sup>.
- महामेह [°च] a great cloud, iii. 31<sup>a</sup>.
- महाराज [°ज] a great king, i. 12<sup>3</sup>, 28<sup>2</sup>; ii. 0<sup>3</sup>, 1<sup>5</sup>, 6<sup>12</sup>, 9<sup>1</sup>, 42<sup>13</sup>, 16<sup>1</sup>, 17<sup>1</sup>, 19<sup>1</sup>, 21<sup>1</sup>; iii. 30<sup>2</sup>, 34<sup>9</sup>; iv. 18<sup>3</sup>, 21<sup>1</sup>, 19<sup>60</sup>, 62<sup>1</sup>, 20<sup>a</sup>.
- महावेजजन्ती [°वेजजन्ती] a great banner of victory, iii. 19<sup>d</sup>.
- महिभल [°हीतल] the face of the earth, the earth, iii. 14<sup>c</sup>.
- महिन्दपाल [°हेन्द्रपाल] the king Mahendrapāla, i. 5<sup>b</sup>.
- महिल: ts. a woman, i. 7<sup>b</sup>, 22<sup>b</sup>, 25<sup>a</sup>.
- महिषी [°षी] a buffalo-cow, i. 19<sup>c</sup>.
- मही ts. the earth, ii. 22<sup>b</sup>.
- महीदल [°तल] the surface of the earth, the earth, i. 34<sup>34</sup>; ii. 10<sup>3</sup>.
- महु [°धु] the spring, ii. 5<sup>b</sup>, 6<sup>21</sup>; iv. 7<sup>d</sup>, 19<sup>66</sup>. mahūsava [°dhūtsava], the spring festival, i. 16<sup>3</sup>.
- महुर [°धुर] sweet, charming, i. 28<sup>2</sup>, 36<sup>d</sup>; iii. 1<sup>c</sup>.
- महुर- [मधुरय-] to become sweet. mahurijjāi, ii. 26<sup>d</sup>.
- महुरिम- H. 2. 154. sweetness, beauty, ii. 2<sup>b</sup>.
- महूत्सव [महोत्सव] a great festival, i. 18<sup>d</sup>; iv. 9<sup>14</sup>, 21<sup>6</sup>.
- महेन्दजाल [महेन्द्र°] jugglery, ii. 44<sup>1</sup>.
- महोसह [°होषध] a great, efficacious herb, iii. 20<sup>d</sup>.
- मा ts. a prohibitive particle, not, i. 20<sup>5</sup>, 11<sup>1</sup>, 17<sup>1</sup>, 42<sup>1</sup>; ii. 6<sup>7</sup>, 39<sup>a</sup>, 40<sup>4</sup>; iii. 8<sup>6</sup>, 21<sup>a</sup>, 32<sup>a</sup>; iv. 4<sup>1</sup>.
- माअही [°गधी] the Mūgadhī style in poetry, i. 1<sup>c</sup>.
- माण [°न] pride, jealous anger, i. 15<sup>b</sup>, 18<sup>a</sup>; iii. 30<sup>a</sup>.
- माणस [°नस] mind, heart; name of a sacred lake, ii. 6<sup>10</sup>, 50<sup>b</sup>; iii. 2<sup>d</sup>; iv. 23<sup>a</sup> (rosakasāamānasavaī [roṣa-kaśāyamānasavati]), having her mind affected by anger).
- माणिक्य [°क्य] a ruby, i. 20<sup>26</sup>; iii. 15<sup>d</sup>; iv. 19<sup>65</sup>.
- माणिक्यचण्ड [°क्यचण्ड] name of a bard, iii. 26<sup>2</sup>.
- माणिक्यमाला [°क्यमाला] name of a woman, iv. 9<sup>10</sup>.
- माणिया [°निनी] an angry, jealous woman, ii. 50<sup>b</sup>; iii. 27<sup>d</sup>, 30<sup>a</sup>.
- माणुस [°नुष] a man; mankind, the world of men, i. 31<sup>b</sup>; ii. 25<sup>a</sup>; iii. 8<sup>1</sup>, 14<sup>d</sup>, 16<sup>2</sup>; iv. 23<sup>d</sup>.
- मादा [°व] a mother, i. 20<sup>25</sup>.
- मादुच्छभ fem. °cchiā. H. 2. 142. a maternal uncle, fem. aunt, i. 34<sup>10</sup>, 13<sup>1</sup>.
- मादद [°त] wind, i. 16<sup>3</sup>.
- मालई [°ती] a great-flowered jasmine, iii. 2<sup>b</sup>.
- माला ts. a garland, chaplet, row, string, i. 20<sup>9</sup>; ii. 6<sup>b</sup>, 13<sup>b</sup>, 20<sup>a</sup>; iii. 18<sup>b</sup>; iv. 9<sup>10</sup>.

- मालिजा [°का] *the same*, i. 11<sup>a</sup>, 17<sup>a</sup>; iii. 2<sup>b</sup>.  
 मास [°ष] *a weight of gold*, iii. 31<sup>a</sup>.  
 मास ts. *a month*, iv. 9<sup>d</sup>.  
 माहाय्य [°हात्य्य] *majesty, dignity*, i. 9<sup>b</sup>.  
 • मिभङ्ग [मगा°] *the moon*, ii. 42<sup>a</sup>; iii. 21<sup>a</sup>, 26<sup>d</sup>.  
 मिभङ्गमणि [मगा°] *the moon-gem, supposed to ooze away under the moon's rays*, iv. 18<sup>3a</sup>.  
 मिभङ्गलेहा [°गाङ्गलेखा] *name of a woman*, iv. 9<sup>a</sup>. •kaḍhā [°kathā], *the story of Mrgāṅkalekhā, a poem of Aparājita*, i. 8<sup>3</sup>.  
 मिभङ्ग [मद°] *a kind of drum*, i. 4<sup>2</sup>.  
 मिदुतय [°मदत्व] *sweetness*, iii. 14<sup>c</sup>.  
 मिधुय [°युन] *a pair, couple*, iii. 9<sup>a</sup>.  
 मिल् *to join, combine*. milido, ii. 61<sup>3</sup>.  
 milidaṁ, i. 34<sup>31</sup>. milidassa, iii. 9<sup>a</sup>.  
 मिलाय [°म्लान] *faded, withered*, ii. 61<sup>o</sup>.  
 मिसा [°षात] *under the pretext of, in the disguise of*, i. 18<sup>c</sup>; iv. 22<sup>d</sup>.  
 मिह्युय [°युन] *a pair, couple*, i. 14<sup>d</sup>.  
 मोल् *to be closed*. milanta, i. 35<sup>d</sup>.  
 + सम *to close the eyes*. samimiliṇaṁ, iii. 7<sup>b</sup>.  
 + समुद् *to become manifest*. samum-milāi, i. 31<sup>b</sup>; ii. 25<sup>a</sup>.  
 मुउउन्द [°मुकुन्द] *name of a tree*, iii. 25<sup>c</sup>.  
 मुक्ख [मूर्ख] *foolish*, i. 18<sup>a</sup>.  
 मुच् *to loose, let go, quit*. muñcaha, i. 18<sup>a</sup>. muñcanto, ii. 50<sup>b</sup>; iii. 25<sup>c</sup>.  
 muccanta, iii. 27<sup>b</sup>. mottūna, iii. 3<sup>d</sup>; iv. 13<sup>a</sup>. mukka, ii. 61<sup>o</sup>; iii. 34<sup>a</sup>. mukko, iii. 10<sup>a</sup>. mukkā, i. 29<sup>a</sup>, 31<sup>a</sup>.  
 + अव *to loosen, take off*. avamukka, i. 28<sup>a</sup>.  
 + उद् *to loosen, shed*. ummukka, iii. 28<sup>d</sup>.  
 मुक्का [मूर्का] *fainting, swooning*, i. 35<sup>d</sup>.  
 मुट्टि [°ष्टि] *the clenched hand, fist*, i. 30<sup>a</sup>; iii. 19<sup>b</sup>.  
 मुण H. 4. 7. *to know, think, understand*. muṇasi, iii. 8<sup>a</sup>. muṇiadi, i. 28<sup>a</sup>. muṇido, ii. 48<sup>1</sup>.  
 मुणाल [म°] *fem. •li, •liā, a lotus-fibre*, ii. 61<sup>o</sup>, 11<sup>c</sup>; iii. 20<sup>3</sup>.  
 मुत्ता [मुक्ता] *a pearl, pearl-oyster*, i. 29<sup>d</sup>; iii. 31<sup>3</sup>.  
 मुत्ताहल [°क्ताफल] *a pearl*, iii. 31<sup>3</sup>, 4<sup>1</sup>, 5<sup>a</sup>.  
 •ttana [°tva], *condition of being a pearl*, iii. 4<sup>1</sup>.  
 मुत्ताहलिल [°क्ताफलवत्] *abounding in, or consisting of pearls*, i. 4<sup>c</sup>; iv. 10<sup>a</sup>.  
 मुत्ति [°क्ति] *release, final emancipation*, i. 24<sup>a</sup>.  
 मुद्दा [°द्रा] *a seal, stamp, token*, i. 33<sup>c</sup>; ii. 2<sup>a</sup>, 41<sup>a</sup>; iii. 9<sup>d</sup>.  
 मुद्दिभ [°द्रित] *sealed, closed*, i. 35<sup>d</sup>.  
 मुद्ध [°ध] *foolish, innocent; charming, lovely*, i. 16<sup>b</sup>, 19<sup>d</sup>, 34<sup>3</sup>; ii. 26<sup>a</sup>; iv. 21<sup>a</sup>, 22<sup>a</sup>.  
 मुल्ल [मूल्य] *price*, iii. 5<sup>b</sup>.  
 मुह [°ख] *fem. •muhi, face, mouth, opening; beginning with*, i. 13<sup>a</sup>, 20<sup>27, 30</sup>, 24<sup>a</sup>, 26<sup>a</sup>, 34<sup>d, 3</sup>; ii. 10<sup>b</sup>, 17<sup>b</sup>, 27<sup>b</sup>, 32<sup>d</sup>, 47<sup>b</sup>; iii. 9<sup>d</sup>, 21<sup>a</sup>, 22<sup>a</sup>, 25<sup>b</sup>, 28<sup>a</sup>, 33<sup>a</sup>, 34<sup>b, 3</sup>; iv. 23<sup>b</sup>.  
 मुहल [°खल] *noisy, tinkling*, ii. 32<sup>b</sup>, 34<sup>a</sup>.  
 मुहेन्दु [°खेन्दु] *a moon-like face*, ii. 30<sup>d</sup>.

मूल *ts. root, ground*, i. 4<sup>b</sup>, 16<sup>c</sup>; ii. 2<sup>a</sup>, 24<sup>a</sup>; iv. 2<sup>i</sup>, 18<sup>30, 38</sup>.

मृ *to die. Caus., to kill.* mudo, i. 20<sup>41</sup>.  
māranijjā, ii. 5<sup>b</sup>.

मज्ज *to purify, cleanse.* majjīdā, ii. 11<sup>5</sup>.

मेल्ल *H. 4. 91. to loosen, emit, to be emitted.* mellanti, iv. 22<sup>d</sup>.

मेढला [°खला] *a girdle, flank of a mountain*, i. 20<sup>a</sup>; ii. 32<sup>b</sup>; iii. 13<sup>a</sup>; iv. 7<sup>b</sup>.

मोक्ख [°च] *final emancipation; scattering, strewing*, i. 22<sup>b</sup>, 24<sup>d</sup>; iv. 21<sup>i</sup>.

मोत्तिअ [मोत्तिक] *a pearl*, ii. 17<sup>a</sup>; iii. 4<sup>a</sup>, 20<sup>i</sup>, 27<sup>b</sup>. °ttapa [°tva], *condition of being a pearl*, iii. 4<sup>b</sup>.

मोदअ [°क] *sweetmeat*, iii. 8<sup>i</sup>.

मोर [मयूर] *a peacock*, iv. 14<sup>b</sup>.

मोहि [मो°] *head*, i. 11<sup>a</sup>; iv. 20<sup>9</sup>.

मोहण [°न] *bewildering, one of the five arrows of Cupid; coitus, love*, i. 2<sup>b</sup>, 32<sup>d</sup>; ii. 32<sup>d</sup>; iii. 26<sup>c</sup>.

यद् *who, which, what; that, when, because, in order that.* jo, i. 6<sup>a</sup>, 19<sup>7</sup>, 21<sup>5</sup>, 34<sup>10</sup>; iii. 12<sup>a</sup>. jā, i. 8<sup>b</sup>, 19<sup>7</sup>; ii. 23<sup>b</sup>; iii. 15<sup>a</sup>; iv. 9<sup>c</sup>. jam, i. 13<sup>c</sup>, 19<sup>7, 8</sup>, 20<sup>27, 29</sup>, 21<sup>c</sup>, 25<sup>d</sup>, 26<sup>a, b, c</sup>, 29<sup>a</sup>, 34<sup>24, 36</sup>; ii. 3<sup>d</sup>, 6<sup>17</sup>, 7<sup>b</sup>, 8<sup>a</sup>, 11<sup>d</sup>, 27<sup>c</sup>, 28<sup>b</sup>, 46<sup>c</sup>, 47<sup>i</sup>; iii. 9<sup>c</sup>, 16<sup>2</sup>, 23<sup>b</sup>; iv. 4<sup>c</sup>, 9<sup>19</sup>, 18<sup>16, 21</sup>, 19<sup>57</sup>, 22<sup>a, b</sup>, 23<sup>d</sup>. jeṇa, i. 18<sup>a</sup>, 20<sup>27</sup>, 34<sup>19</sup>; ii. 8<sup>d</sup>, 42<sup>21</sup>, 44<sup>2</sup>; iii. 16<sup>d</sup>, 34<sup>9</sup>; iv. 18<sup>21</sup>. jenam, i. 32<sup>d</sup>; iii. 13<sup>d</sup>. jia, ii. 41<sup>d</sup>. jassa, i. 9<sup>b</sup>, 10<sup>b</sup>, 18<sup>2</sup>; iv. 3<sup>c</sup>, 20<sup>b</sup>. jissā, ii. 23<sup>a, d</sup>; iii. 22<sup>a</sup>. jassim, ii. 28<sup>c</sup>; iii. 10<sup>a</sup>. je, i. 19<sup>b, c</sup>, 20<sup>a</sup>; ii. 5<sup>a</sup>; iii. 17<sup>b</sup>, 24<sup>a</sup>; iv. 21<sup>a, b</sup>, 22<sup>a, b</sup>. jehi,

iii. 22<sup>d</sup>. jānam, i. 33<sup>c</sup>; iii. 11<sup>a</sup>; iv. 9<sup>b, c</sup>. jesum, ii. 5<sup>c</sup>.

यन्त्र *to restrain, regulate.* jantia, iv. 17<sup>a</sup>.

यम + सम *to restrain, bind, gather.* sam-jamanti, i. 27<sup>c</sup>.

या *to go, happen, be possible.* jāsi, ii. 8<sup>d</sup>. jāi, i. 21<sup>c</sup>, 30<sup>b, d</sup>; iv. 20<sup>b</sup>. jāmo, i. 22<sup>b</sup>. janti, iv. 9<sup>d</sup>. janti, ii. 31<sup>d</sup>.

+ प्रति *to believe, trust.* pattiāmi, ii. 6<sup>a</sup>.

युज्ज *to be proper, fit.* jujjadi, i. 34<sup>39</sup>.

+ नि *to appoint, use.* niuñjāmi, i. 20<sup>14</sup>. niuñjasi, i. 20<sup>13</sup>. piuttāo, iv. 9<sup>a</sup>.

+ प्र *to represent on the stage, act, perform; to use, employ.* pauñjadha, i. 10<sup>i</sup>. pauñjaum, i. 11<sup>b</sup>. pauñjīadi, i. 20<sup>26</sup>.

रअ [°य] *force, speed*, ii. 31<sup>c</sup>, 39<sup>a</sup>.

रअण [°व] *a gem, jewel*, i. 14<sup>a</sup>; ii. 18<sup>a</sup>.

रअणि [°जनि] *night*, ii. 11<sup>b</sup>.

रअणियल्लह [°जनिवल्लभ] *the lover of the night, the moon, which is also called rājā*, i. 5<sup>a</sup>.

रह [°वि] *the sun*, i. 25<sup>b</sup>; iv. 2<sup>b</sup>, 3<sup>b</sup>.

रह [°ति] *sexual pleasure; the wife of Cupid*, i. 2<sup>b</sup>, 15<sup>b</sup>; ii. 2<sup>d</sup>; iv. 9<sup>c</sup>.

रहरमण [रति°] *Cupid*, iii. 19<sup>d</sup>.

रउह [रौद] *violent, wild*, iv. 15<sup>a</sup>.

रक्खा [°क्षा] *guarding*, iv. 9<sup>a</sup>. °ghara [°grha] *a prison*, iii. 34<sup>9</sup>; iv. 19<sup>27</sup>. °bhavana [°na] *the same*, iv. 9<sup>a</sup>.

रक्ष् *to guard, watch.* rakkhijjāe, i. 32<sup>c</sup>.

रक्ष to arrange, produce. raśa, iii. 30<sup>a</sup>.  
raśā, ii. 20<sup>a</sup>.

+ वि to arrange, effect, perform, make.  
viraanti, i. 13<sup>b</sup>; iv. 17<sup>b</sup>. viraiṇam,  
ii. 44<sup>b</sup>.

रक्षा [°या] a high-way, main road, i.  
20<sup>2a</sup>, 32<sup>2</sup>.

रज to be colored, pleased. Caus., to  
please, satisfy. rajjāe, iii. 33<sup>a</sup>.  
rajjanti, iii. 6<sup>b</sup>. ratta, ii. 50<sup>c</sup>.  
rañjedi, i. 19<sup>7</sup>.

रण to sound, tinkle. rapanta, ii. 32<sup>a</sup>,  
33<sup>b</sup>. rapia, ii. 47<sup>a</sup>.

रग ts. a slut, whore, widow, i. 23<sup>a</sup>;  
iii. 8<sup>1</sup>.

रत्न see रज्ज्.

रति [रात्रि] the night, iii. 7<sup>a</sup>; iv. 9<sup>b</sup>.

रत्न [°ज] a gem, jewel, i. 20<sup>13</sup>, 25<sup>4, 6</sup>; iv.  
19<sup>5</sup>.

रत्नचण्ड [रत्न°] name of a bard, i. 16<sup>2</sup>.

रत्नाक्षर [रत्नाक्ष°] the ocean, iii. 31<sup>8</sup>.

रति [°ति] sexual pleasure, ii. 49<sup>2</sup>.

रम् to rejoice at, have sexual inter-  
course with. ramāmo, i. 22<sup>b</sup>.

+ वि to come to an end, to cease. vi-  
ramaū, iv. 24<sup>b</sup>.

रमण ts. the hip and the loins, i. 30<sup>b</sup>,  
34<sup>a</sup>; ii. 23<sup>c</sup>, 34<sup>a</sup>; iv. 7<sup>b</sup>.

रमणिज्ज [°णीय] pleasant, charming, i. 14<sup>2</sup>,  
20<sup>7, 8</sup>, 30<sup>1</sup>; iv. 5<sup>1</sup>.

रमणी ts. a lovely young woman, ii. 30<sup>a</sup>.

रमणीअ [°य] pleasant, charming, iii. 31<sup>1</sup>.

रम्म [°म्य] pleasing, agreeable, lovely, i.  
23<sup>d</sup>; iv. 9<sup>a</sup>, 16<sup>a</sup>.

रव ts. a cry, yell, noise, sound, ii. 32<sup>c</sup>,  
33<sup>b</sup>, 34<sup>b</sup>; iv. 15<sup>a</sup>, 16<sup>a</sup>, 17<sup>b</sup>.

रस ts. sap, juice, flavor, desire, love,  
sentiment (in poetry), i. 12<sup>b</sup>, 14<sup>b</sup>,  
24<sup>d</sup>, 29<sup>c</sup>; ii. 11<sup>a, 1</sup>, 12<sup>a</sup>; iii. 10<sup>c</sup>, 31<sup>1</sup>,  
33<sup>a</sup>; iv. 5<sup>b</sup>.

रसाभय [°यन] an elixir of life, ii. 8<sup>2</sup>.

रह + वि to quit, leave. virahido, iii. 8<sup>1</sup>.

रह [°य] a carriage, i. 21<sup>c</sup>, 25<sup>b</sup>; ii. 18<sup>b</sup>,  
34<sup>a</sup>.

रहस [°भस] impetuosity, i. 15<sup>b</sup>; ii. 44<sup>b</sup>;  
iii. 2<sup>c</sup>.

रहस्य [°स्य] secret, mystery, esoteric teach-  
ing, ii. 49<sup>b, 1, 2</sup>.

रघुत्तल [°घुकुल] the Raghu-family, i. 5<sup>b</sup>.

राग [°ग] passion; a melody, ii. 2<sup>d</sup>. rā-  
arāa [rāgarāja], the king of me-  
lodies, the best musical mode, ii. 2<sup>c</sup>.

राग- [°जन] a king, i. 34<sup>a</sup>; iv. 18<sup>18</sup>.

रागउल [°जकुल] a royal family, court,  
i. 20<sup>2a, 27, 33</sup>.

रागकेली [राज°] name of a woman, iv.  
9<sup>11</sup>.

रागसुभ [°जगुक] a king-parrot, ii. 14<sup>a</sup>.

रागसेहर [°जगेखर] the poet Rāgaṣekhara,  
i. 5<sup>1</sup>, 10<sup>a</sup>, 11<sup>a</sup>.

राठा ts. lustre; name of a district in  
Bengal, i. 14<sup>2</sup>.

राहु ts. name of a demon, ii. 21<sup>b</sup>.

रिङ्गोली HD. 7. 7. a row, line, series,  
iii. 20<sup>7</sup>.

रित [°क्त] empty, void, ii. 40<sup>2</sup>. •ttana  
[°त्वा], indigence, iv. 24<sup>b</sup>.

रीढ़ [°ति] style, diction, i. 1<sup>d</sup>.

रीढ़ the same, i. 20<sup>1</sup>.

रुचि [°चि] wish, passion, liking, iii. 14<sup>d</sup>.

रुट् [°ट] angry, i. 36<sup>d</sup>.

रुह [°ट] the god Īva, i. 4<sup>b</sup>.

रुप्य [रुप्य] *silver*, i. 4<sup>b</sup>.

रुह् + अधि *to ascend*. ahirūdhāe, ii. 29<sup>21</sup>.

+ आ *to ascend, obtain*. Caus., *to raise, place; to plant*. āruhia, iv. 9<sup>18</sup>. ārūdhan, i. 9<sup>b</sup>. ārovidā, ii. 42<sup>29</sup>. ārovidavvā, ii. 29<sup>6</sup>.

+ प्र *to develop, rise, grow*. parūdha, iii. 9<sup>2</sup>. parūdhe, iii. 8<sup>1</sup>.

रुहिर [रुधिर] *blood*, iv. 19<sup>a</sup>.

रुति *ts. growth, natural production, custom or habit (which, according to a well-known saying, prevails even over precept)*, ii. 27<sup>d</sup>.

रुच [रुच] *form, figure, beauty*, i. 29<sup>2</sup>, 31<sup>a</sup>, 34<sup>17</sup>; ii. 12<sup>b</sup>, 49<sup>1</sup>; iii. 9<sup>b</sup>; iv. 9<sup>a</sup>, 14<sup>b</sup>, 20<sup>a</sup>.

रे *a vocative particle, ho*, i. 18<sup>3</sup>.

रेणु *ts. dust*, i. 29<sup>d</sup>.

रेह H. 4. 100. *to shine, appear beautiful*. rehaī, ii. 16<sup>b</sup>. rehae, ii. 23<sup>b</sup>.

रेहा *shine, beauty* (K, ii. 41<sup>c</sup> ṣobhā), ii. 41<sup>c</sup>, 49<sup>1</sup>; iv. 20<sup>a</sup>.

रेखा [रेखा] *line, streak*, ii. 37<sup>b</sup>; iv. 12<sup>a</sup>,

रोमञ्च [रोमाञ्च] *horripilation*, iv. 22<sup>d</sup>.

रोमञ्चिभ [रोमाञ्चित] *with the hair erect, thrilled*, ii. 46<sup>d</sup>.

रोस [रोष] *anger, wrath*, ii. 47<sup>4</sup>; iv. 23<sup>a</sup>.

रोसाण- H. 4. 105. *to polish*. rosāṇiām, ii. 12<sup>b</sup>; iii. 22<sup>b</sup>.

रस [रस] *time in music*, iv. 12<sup>b</sup>, 17<sup>a, b</sup>.

रसा [रसा] *a creeper, creeping plant*, i. 28<sup>b</sup>, 34<sup>a</sup>; ii. 1<sup>d</sup>, 9<sup>d</sup>, 11<sup>c</sup>; iii. 27<sup>b</sup>.

सकख [सक] *one hundred thousand*, iii. 4<sup>5</sup>.

लकख [लक] *aim, mark*, ii. 41<sup>d</sup>.

लक्ष् *to see, behold*. lakkhijjāe, i. 16<sup>a</sup>. lakkhia, iii. 10<sup>1</sup>.

लग् *to adhere, cling to, to follow, elapse*. laggaī, ii. 25<sup>b</sup>. lagga, i. 16<sup>c</sup>, 26<sup>a</sup>. laggā, i. 22<sup>b</sup>; ii. 6<sup>15</sup>. laggam, ii. 24<sup>a</sup>. laggassa, i. 20<sup>30</sup>. laggehi, i. 16<sup>d</sup>.

लङ्का *ts. name of Ceylon and its capital*, i. 17<sup>a</sup>, 20<sup>a</sup>.

लङ्गिम- [लङ्गिम] *youth, freshness*, ii. 24<sup>d</sup>.

लङ्ग *to leap, jump over*. laṅghaanti, ii. 31<sup>c</sup>.

लङ्घि- [लङ्घि] *mounting, transgressing*, ii. 27<sup>a</sup>.

लङ्को [लङ्को] *success, splendor, the goddess of fortune*, i. 20<sup>36</sup>, 33<sup>b</sup>, 34<sup>38</sup>; ii. 22<sup>b</sup>, 25<sup>b</sup>, 28<sup>d</sup>, 41<sup>c</sup>, 48<sup>b</sup>; iii. 18<sup>a</sup>, 22<sup>a</sup>, 26<sup>1</sup>; iv. 19<sup>66</sup>.

लङ्कण [लङ्कण] *the (moon) mark, or spot on the moon*, iii. 32<sup>b</sup>.

लङ्कणमभ [लङ्कणमभ] *the spot on the moon, which is held to resemble a deer*, iii. 31<sup>b</sup>.

लङ्कित [लङ्कित] *marked, furnished with*, ii. 7<sup>b</sup>.

लटुअ H1D. 7. 26. *charming*, iii. 18<sup>d</sup>.

लट्टि [लट्टि] *a stick, stem, stalk; liana; a string of pearls adorned with a gem; anything thin or slender (at the end of compounds after words meaning body)*, ii. 6<sup>22</sup>, 10<sup>a</sup>, 24<sup>d</sup>, 41<sup>a</sup>; iii. 2<sup>a</sup>, 5<sup>b</sup>, 18<sup>b</sup>; iv. 19<sup>64</sup>.

लणह [लणह] *soft, smooth, fine, charming*, iii. 28<sup>b</sup>; iv. 8<sup>a</sup>. lanhaa, *the same*, ii. 24<sup>c</sup>.

लटा [लटा] *a creeper, creeping plant*, i. 16<sup>a</sup>, 34<sup>39</sup>.

लप + आ *to speak*. ālaviadi, i. 4<sup>11</sup>.

+ उद् *to speak, say*. ullavidan, iv. 18<sup>17</sup>.

लभ् *to take, get, obtain. Caus., to cause to take, to give*. labhāi, iv. 3<sup>b</sup>. lahadi, i. 20<sup>27, 29</sup>. lahanti, iii. 13<sup>4</sup>. laha, i. 20<sup>29</sup>. lahasu, iv. 19<sup>5</sup>. lahadu, iii. 20<sup>10</sup>. lahejja, iii. 33<sup>b</sup>. lahanti, ii. 31<sup>b</sup>. labbhāi, iv. 23<sup>4</sup>. laddha, i. 20<sup>14</sup>. laddhā, iv. 23<sup>b</sup>. laddhan, ii. 1<sup>a</sup>; iv. 22<sup>c</sup>. lambhio, ii. 44<sup>c</sup>. lambhido, iii. 20<sup>16</sup>. lambhīa, ii. 13<sup>a</sup>.

+ समा *to touch, anoint*. samālabhamo, ii. 11<sup>1</sup>.

लम्ब् *to hang down*. lambijjanta, iii. 27<sup>b</sup>.

+ अव् *to resort to, partake in*. avalambedi, i. 20<sup>9</sup>.

+ आ *to support*. ālambia, i. 26<sup>b</sup>.

लम्ब ts. *hanging down*, i. 20<sup>10</sup>.

लम्बत्यगो [लम्बत्यगो] *a woman with large, pendulous breasts*, i. 20<sup>7</sup>.

लभ् ts. *attainment, obtaining*, ii. 28<sup>c</sup>; iii. 15<sup>b</sup>.

लस *to appear, come to light*. lasia, ii. 49<sup>b</sup>.

+ चि *to shine, become manifest*. vilasāi, i. 36<sup>d</sup>; ii. 48<sup>b</sup>.

लहु [लु] *quickly, easily*, iii. 11<sup>d</sup>; iv. 19<sup>39</sup>.

ला H. 4. 238. *to put on*. lenti, i. 13<sup>b</sup>.

लाभा [लाभा] *parched or fried grain*, iv. 21<sup>1</sup>.

लाहदेस [लाहदेस] *name of a country, part of Gujarāt*, iv. 18<sup>18, 29</sup>.

लावण्य [लावण्य] *beauty, loveliness*, i. 32<sup>a</sup>; ii. 3<sup>a</sup>; iii. 1<sup>c</sup>, 19<sup>a</sup>, 20<sup>10</sup>.

लस [लस्य] *dancing, dance*, iv. 10<sup>a</sup>.

लभ् [लभ] *gaining, obtaining*, i. 12<sup>a</sup>.

लिख् *to write, engrave, paint*. lihaI, ii. 40<sup>b</sup>. lihijjāi, i. 27<sup>c</sup>. lihido, ii. 8<sup>3</sup>.

+ चि *to engrave, paint*. vilihianu, i. 30<sup>1</sup>.

लिङ्ग + आ *to embrace*. ālingasu, i. 34<sup>22</sup>.

लिह् *to lick, grind, rub*. lihha, i. 16<sup>a</sup>.

+ चि *to lick, to delight in*. vilihantu, i. 1<sup>4</sup>.

लीला ts. *play, sport, beauty, ease, grace*, i. 34<sup>3</sup>, 36<sup>a</sup>; ii. 30<sup>4</sup>, 37<sup>a</sup>; iii. 3<sup>a</sup>; iv. 4<sup>b</sup>, 7<sup>a</sup>, 17<sup>b</sup>. līlāghara [līlāghara], *a pleasure-house*, iii. 27<sup>d</sup>. līlāvāna [līlāvāna], *a pleasure-garden*, iv. 2<sup>a</sup>. līlōjjāna [līlōjjāna], *the same*, iii. 22<sup>5</sup>.

लीलाडअ [लीलाडअ] *play, sport*, ii. 34<sup>3</sup>.

लुण्ट् *to rob, plunder*. luntijjanti, iii. 20<sup>1</sup>. luntia, iii. 11<sup>b</sup>.

लुप + चि *to tear off*. vilutta, ii. 24<sup>1</sup>.

लुम्बो H. 7. 28. *a creeping plant, liana*, i. 32<sup>2</sup>.

लेह [लेह] *a letter, writing*, ii. 6<sup>17, 20</sup>.

लेह्ता [लेह्ता] *a line, streak, the moon's crescent*, ii. 20<sup>a</sup>, 41<sup>b</sup>, 43<sup>5</sup>; iv. 9<sup>1</sup>.

लोअ [लोअ] *the world, mankind, men*, ii. 50<sup>a</sup>; iii. 9<sup>d</sup>; iv. 18<sup>b</sup>.

लोअण [लोअण] *an eye*, i. 26<sup>a</sup>, 35<sup>d</sup>; ii. 3<sup>a</sup>, 50<sup>a</sup>; iii. 8<sup>1</sup>, 16<sup>a</sup>, 19<sup>a</sup>, 21<sup>b</sup>.

लोट् H. 4. 146. *to sleep; to roll on the ground*. loṭṭai, ii. 4<sup>b</sup>.

लोट्टण *rolling on the ground. racchā-*  
loṭṭaṇī, *street-walker, strumpet,*  
i. 20<sup>23</sup>.

लोल *ts. shaking, quivering, i. 36<sup>c</sup>.*

लोह *ts. copper, i. 20<sup>3</sup>.*

व *see व.*

वभ [पद] *foot, iii. 3<sup>a</sup>.*

वभंस [यस्य] *fem. vāsi, friend, companion,*  
ii. 13<sup>a</sup>.

वभण [चन] *voice, speech, words, i. 19<sup>2, 3</sup>,*  
20<sup>29</sup>, 21<sup>5</sup>; ii. 42<sup>20</sup>.

वभण [दन] *face, ii. 11<sup>d</sup>, 18<sup>b</sup>, 29<sup>21</sup>, 42<sup>a</sup>;*  
iii. 32<sup>a</sup>; iv. 6<sup>b</sup>.

वभस्स [यस्य] *fem. vāsi, friend, companion,*  
i. 20<sup>17</sup>, 25<sup>1</sup>; ii. 6<sup>2, 13</sup>, 11<sup>1</sup>, 29<sup>1, 16</sup>,  
43<sup>11</sup>, 47<sup>1</sup>; iii. 2<sup>1, 2</sup>, 3<sup>1</sup>, 8<sup>2</sup>, 12<sup>1</sup>, 20<sup>b</sup>;  
iv. 2<sup>1</sup>, 5<sup>d</sup>, 18<sup>34</sup>, 20<sup>12</sup>, 21<sup>1</sup>.

वंस [श] *family, flute, i. 4<sup>7</sup>, 18<sup>3</sup>.*

वंसरोभणा [शरोचना] *bamboo-manna, Ta-*  
basheer (*whose lustre is similar*  
*to that of the opal*), iii. 4<sup>a</sup>.

वच् *to speak, call. vuccāmi, i. 34<sup>15</sup>.*

वच्छ [वृक्ष] *a tree, ii. 44<sup>a</sup>.*

वच्छ- [दस] *the breast, bosom, iii. 19<sup>b</sup>.*

वच्छा [त्सा] *a girl, young woman, iv.*  
19<sup>13</sup>, 32, 44.

वच्छोम *name of a town, the capital of*  
*Kuntala, according to the com-*  
*mentaries, Vādarbhā, i. 25<sup>1</sup>.*

वच्छोमी *the Vādarbhī style in poetry,*  
i. 1<sup>c</sup>.

वञ्च् *to deceive, dupe. vāñcio, ii. 8<sup>a</sup>.*

वज्जणा [न] *fraud, iii. 34<sup>7</sup>.*

वड [ट] *the fig-tree, iv. 18<sup>30, 38</sup>.*

वडसारिक्ती [टसारिक्ती] *the divinity fancied*

*to be in the Vata-tree during the*  
*Vatasāvitrīvrata, an observance*  
*among women on the day of the*  
*full moon of Jyāiṣṭha, iv. 9<sup>18</sup>.*

वहुत्ता [वहुत्व] *HD. 7. 29. growth, iv. 3<sup>a</sup>.*

वहुत्ता [धन] *growth, increase, ii. 29<sup>13</sup>.*

वहुत्तावभ [वर्धापक] *fem. vā, congratulating,*  
i. 16<sup>1</sup>.

वहुत्तम- [वृद्धि] *H. 2. 154. growth, length,*  
i. 34<sup>c</sup>.

वण [न] *a forest, i. 17<sup>b</sup>, 18<sup>18</sup>; ii. 50<sup>a</sup>.*

वण [ण] *color, beauty, i. 14<sup>2</sup>; ii. 7<sup>b</sup>,*  
41<sup>c</sup>.

वणण [ण] *description, praise, ii. 1<sup>3</sup>;*  
iii. 30<sup>2</sup>.

वणिआ [णिआ] *a color, paint, i. 4<sup>6</sup>.*

वत्ता [वार्ता] *tidings, news, iv. 9<sup>2</sup>.*

वत्तु [स्तु] *an object, iii. 31<sup>1</sup>.*

वद् *Caus., to cause to sound, to play.*  
vāta, iv. 16<sup>a</sup>.

वदी [ती] *the suffix vati, iv. 9<sup>12</sup>.*

वन्द *to salute, pay homage to, to wor-*  
*ship. vandidum, i. 36<sup>1</sup>. vandia-*  
*di, i. 20<sup>33</sup>.*

वम्मह [मम्मथ] *H. 1. 242. Cupid, ii. 3<sup>d</sup>,*  
18<sup>b</sup>, 39<sup>b</sup>; iii. 11<sup>c</sup>. *Cp. मम्मथ.*

वर *ts. best, excellent; a boon, favor;*  
*a bridegroom, i. 1<sup>b</sup>, 12<sup>b</sup>; ii. 17<sup>a</sup>;*  
*iv. 19<sup>5</sup>.*

वरिद् [ठ] *best, most excellent, preemi-*  
*nent, ii. 11<sup>d</sup>; iii. 2<sup>c</sup>.*

वरिल्ल *a cloth. garment, ii. 36<sup>a</sup>; iii. 3<sup>c</sup>,*  
22<sup>d</sup>; iv. 7<sup>b</sup>.

वरिस [वर्ष] *rain; a year, i. 20<sup>41</sup>; iv. 24<sup>b</sup>.*

वरिसधर [वर्ष] *a eunuch, iii. 34<sup>3</sup>.*

वरिसि- [विनि] *rainy, iii. 3<sup>11</sup>.*

वर्ण- to describe, praise. vāṇemi, ii. 32<sup>a</sup>. vāṇṇaa, i. 18<sup>14</sup>. vāṇṇiāsi, i. 20<sup>10</sup>. vāṇṇido, i. 8<sup>1, 3</sup>. vāṇṇidā, ii. 24<sup>2</sup>; iii. 26<sup>1</sup>.

वल- to turn round, surround; appear. valanta, iii. 27<sup>d</sup>. valia, i. 30<sup>a</sup>; ii. 24<sup>a</sup>; iii. 2<sup>c</sup>.

वल्लभ [°य] a bracelet; a circle, i. 25<sup>d</sup>; ii. 9<sup>b</sup>, 16<sup>a</sup>, 32<sup>c</sup>; iii. 13<sup>a</sup>, 18<sup>a</sup>, 27<sup>a</sup>, 32<sup>b</sup>; iv. 7<sup>c</sup>.

वल्लभ [°यित] surrounded, encircled; bowed, curved, i. 33<sup>d</sup>; iii. 19<sup>b</sup>; iv. 20<sup>d</sup>.

वल्लही [°भो] the sloping roof, i. 36<sup>a</sup>.

वली a fold of skin on the belly, ii. 1<sup>b</sup>.

वल्लह [°भ] dear, beloved; lover, husband, i. 18<sup>a</sup>, 19<sup>b</sup>, 34<sup>a</sup>; ii. 6<sup>23</sup>, 29<sup>21</sup>.

वल्लहराज [°भराज] name of a king, i. 34<sup>a</sup>.

वल्लो ts. a creeping, winding plant, ii. 35<sup>b</sup>.

वस to dwell. vasaī, iv. 20<sup>c</sup>.

+ नि to dwell, stay. nivasai, ii. 49<sup>b</sup>.

वस + नि to put on, wear; to attire. nīatthā, ii. 14<sup>a</sup>. nivasīam, i. 26<sup>c</sup>.

वस [°श] influence; used in the instrumental case with the sense, on account of, i. 31<sup>a</sup>, 36<sup>c</sup>; ii. 31<sup>c</sup>; iv. 18<sup>a, b</sup>.

वसन्त ts. the spring, i. 12<sup>a</sup>, 13<sup>d</sup>, 18<sup>14</sup>; ii. 1<sup>3</sup>.

वसन्तसेना [°ना] name of a woman, iv. 9<sup>a</sup>.

वसुंधरा ts. 1. the earth, i. 16<sup>3</sup>. 2. name of the wife of the Vidyūṣaka, i. 20<sup>34</sup>.

वसुहा [°धा] the earth, i. 25<sup>a</sup>.

वह to bear, carry. vahanti, i. 19<sup>a</sup>. vahanto, i. 18<sup>2</sup>.

+ समुद् the same. samuvvahadi, i. 20<sup>27</sup>.

वहू [°धू] a wife, i. 21<sup>a</sup>; ii. 2<sup>a</sup>; iii. 26<sup>a</sup>; iv. 8<sup>d</sup>.

वा ts. or, i. 18<sup>b, 10, 18</sup>, 20<sup>40</sup>, 30<sup>2</sup>; ii. 27<sup>a</sup>; iii. 20<sup>16, 17</sup>; iv. 18<sup>36</sup>.

वा to blow. vāanti, i. 17<sup>d</sup>.

+ निस् Cus., to blow out. nivvāvido, iii. 22<sup>d</sup>.

वाभ [°त] wind, i. 15<sup>d</sup>.

वाभण [°दन] sounding, playing, iv. 18<sup>a</sup>.

वाणी ts. speech, voice, i. 1<sup>b</sup>, 20<sup>7</sup>.

वाद [°त] wind, i. 32<sup>2</sup>.

वाम ts. left, i. 20<sup>15</sup>, 28<sup>4</sup>.

वामण [°न] a dwarf, pigmy, iii. 34<sup>a</sup>.

वारभ [°क] a vessel, cup, iv. 10<sup>b</sup>, 13<sup>a</sup>.

वारि ts. water, iv. 6<sup>b</sup>, 8<sup>c</sup>.

वारुण ts. consisting of water, iv. 13<sup>b</sup>.

वारुणी ts. spirituous liquor, iii. 14<sup>a</sup>; iv. 6<sup>b</sup>.

°वाली [°पा] edge, i. 15<sup>a</sup>.

वास + परि to make fragrant. parivāsia, iv. 5<sup>c</sup>.

वास ts. dwelling, abode, ii. 3<sup>b</sup>; iii. 22<sup>1</sup>.

वाम [°व्या] the poet Vyāsa, i. 1<sup>a</sup>.

वासर ts. the day, i. 35<sup>a</sup>; ii. 2<sup>d</sup>; iv. 9<sup>d</sup>.

वाहि- [°हिन्] fem. °hiṇī, bearing, carrying, iv. 9<sup>10</sup>.

वि, after anusvāra वि, [अपि] though, also, cp. kiṇ. vi, i. 4<sup>a, 3</sup>, 7<sup>a</sup>, 8<sup>a</sup>,



13<sup>c</sup>, 16<sup>d</sup>, 2, 18<sup>d</sup>, 20<sup>d</sup>, 7, 8, 10, 13, 14, 39,  
24<sup>a</sup>, 25<sup>b</sup>, 27<sup>c</sup>, 28<sup>2</sup>, 3, 4, 5, 8, 30<sup>1</sup>, 31<sup>a</sup>, b,  
33<sup>c</sup>, 34<sup>13</sup>, 30, 32, 34, 36<sup>1</sup>; ii. 1<sup>2</sup>, 5<sup>c</sup>, 6<sup>13</sup>, 25,  
8<sup>d</sup>, 10<sup>1</sup>, 18<sup>a</sup>, b, 23<sup>c</sup>, 25<sup>a</sup>, b, 28<sup>3</sup>, 29<sup>10</sup>,  
41<sup>3</sup>, 5, 42<sup>a</sup>, b, 11, 15, 45<sup>a</sup>, 46<sup>1</sup>, 47<sup>c</sup>, 48<sup>a</sup>, b,  
49<sup>1</sup>; iii. 1<sup>b</sup>, d, 3<sup>a</sup>, 4, 4<sup>3</sup>, 8<sup>b</sup>, 4, 9<sup>a</sup>,  
15<sup>c</sup>, 20<sup>3</sup>, 33<sup>a</sup>; iv. 1<sup>b</sup>, 6<sup>d</sup>, 9<sup>2</sup>, 16<sup>a</sup>,  
18<sup>17</sup>, 21, 22, 25, 31, 19<sup>2</sup>, 9, 30, 60, 20<sup>3</sup>, 6, 22<sup>2</sup>,  
23<sup>1</sup>. pi. i. 1<sup>b</sup>, 4<sup>12</sup>, 10<sup>a</sup>, 13<sup>1</sup>, 16<sup>1</sup>,  
18<sup>16</sup>, 19<sup>6</sup>, 20<sup>16</sup>, 20, 22<sup>a</sup>, 24<sup>5</sup>, 25<sup>a</sup>, 4,  
34<sup>c</sup>, 35<sup>b</sup>, c; ii. 1<sup>a</sup>, 11<sup>1</sup>, 2, 27<sup>c</sup>, 28<sup>d</sup>,  
39<sup>a</sup>, 42<sup>17</sup>, 46<sup>a</sup>, 48<sup>2</sup>; iii. 2<sup>1</sup>, 3<sup>15</sup>, 9<sup>c</sup>,  
12<sup>c</sup>, 13<sup>c</sup>, 14<sup>c</sup>, 15<sup>b</sup>, 16<sup>c</sup>, 2, 32<sup>a</sup>; iv. 2<sup>a</sup>,  
4<sup>c</sup>, 9<sup>c</sup>, 12, 14.

विभ [इव] *as, like*, i. 1<sup>d</sup>, 4<sup>2</sup>, 16, 18<sup>15</sup>,  
20<sup>d</sup>, 7, 9, 13, 30, 43; ii. 6<sup>10</sup>, 19, 11<sup>6</sup>, 40<sup>5</sup>,  
45<sup>b</sup>; iii. 2<sup>1</sup>, 8<sup>1</sup>, 10<sup>1</sup>, 19<sup>3</sup>, 20<sup>19</sup>; iv. 2<sup>11</sup>.

*Cp. छ.*

विभइल्ल [°चकिल] *a kind of jasmin*, i.  
19<sup>d</sup>.

विभक्खण [°चक्षण] *circumspect, wise, clever*,  
i. 20<sup>1</sup>.

विभक्खणा [°चक्षणा] *name of the queen's  
female servant*, i. 18<sup>6</sup>, 19<sup>5</sup>, 20<sup>1</sup>, 4,  
34<sup>35</sup>; ii. 6<sup>14</sup>, 13, 14, 17, 10<sup>3</sup>, 11<sup>4</sup>, 41<sup>8</sup>,  
42<sup>2</sup>, 43<sup>3</sup>, 50<sup>3</sup>.

विभङ्गु [°दग्घ] *clever, experienced*, ii.  
29<sup>13</sup>.

विभण्ण [°कण्ण] *doubt, hesitation, suspi-  
cion*, iii. 10<sup>a</sup>.

विभम्मिद [°जृम्भित] *gaping, opening, dis-  
play, machination*, iv. 18<sup>34</sup>.

विभलिद *see* गल + वि.

विभसइ *see* कस + वि.

विभार [°चार] *consideration*, ii. 6<sup>3</sup>.

विभाल [°काल] *evening*, ii. 50<sup>4</sup>.

विभोअ [°योग] *separation, absence*, ii.  
9<sup>c</sup>.

विक्रम [°क्रम] *force, prowess, valor*, i.  
14<sup>2</sup>.

विक्रमम [°क्रमम] *an interlude between the  
acts of a drama*, i. 6<sup>b</sup>.

विकखरइ [Marāṭhī विकखरणो] *to scatter*,  
ii. 35<sup>b</sup>.

विचित [°त्र] *various*, iii. 27<sup>b</sup>; iv. 11<sup>a</sup>, 20<sup>c</sup>.  
°ttana [°tva] *variety, strikingness*,  
iii. 31<sup>1</sup>. °dā [°tā] *the same*, i. 20<sup>1</sup>;  
iii. 4<sup>6</sup>.

विच्छाअ- [°घ] *to make pale, outshine*.  
vicchāanto, ii. 30<sup>a</sup>.

विच्छेअ [°द] *interruption*, ii. 39<sup>a</sup>.

विच्छोल- H. 4. 46. *to cause to quiver*.  
viccholanto, ii. 30<sup>b</sup>.

विजइ- [°यिज] *victorious*, iv. 4<sup>d</sup>.

विज्जुल्लेह- [°युल्लेख] *to act as lightning*.  
vijjullehāīdam, ii. 40<sup>3</sup>.

विट्ठालि- H. 4. 422. *fem. °līṇī, polluting*,  
i. 18<sup>3</sup>.

विडम्भ ts. *deception, fraud*, ii. 28<sup>a</sup>.

विडम्भणा [°ना] *disguise, imitation, mock-  
ery*, iii. 12<sup>2</sup>, 33<sup>b</sup>.

विडव [°टप] *a branch, bush, thicket*, i.  
19<sup>b</sup>; ii. 43<sup>2</sup>, 12.

विडूर [°दूर] *name of a mountain or  
country from which the Vāḍīrya  
jewel is brought*, i. 34<sup>18</sup>.

विणडिद *see* णइ + वि.

विणा [°ना] *without*, i. 18<sup>18</sup>, 20<sup>36</sup>.

विणास [°नाश] *destruction*, iv. 24<sup>a</sup>.

विस्सवेदि *see* ज्ञा + वि.

वित्तिआर [वृत्तिकार] *a commentator*, ii.  
32<sup>2</sup>.

वित्थर [°स्तर] *extension, minute details*,  
i. 34<sup>a</sup>; ii. 32<sup>2</sup>; iv. 3<sup>a</sup>, 18<sup>3</sup>.

वित्थिख [°स्तीर्ण] *large, wide*, ii. 23<sup>b</sup>.

विद् + नि *to tell, announce*. nivedemi,  
ii. 10<sup>b</sup>; iv. 18<sup>1</sup>. nivedehi, i. 34<sup>1</sup>.  
nivedaïssadi, ii. 29<sup>1</sup>. nivediadi,  
ii. 22<sup>1</sup>. nivedidam, i. 16<sup>1</sup>; iv.  
19<sup>17</sup>.

विन्दुरिल्ल [?] *resplendent? tinkling?* [K,  
ujjvala; J, mañjughoṣa; R, vidra-  
na; U, vistāravat; in the Bālu-  
rāmāyaṇa, translated vyatikara,  
sadṛṣa, and miṣra], ii. 31<sup>b</sup>.

विषमलम्भ [विप्र°] *separation*, iv. 2<sup>b</sup>.

विषमम [°भ्रम] *perturbation, flurry of  
mind caused by love, amorous  
play*, i. 2<sup>a</sup>, 16<sup>3</sup>; ii. 3<sup>b</sup>; iii. 12<sup>a</sup>,  
32<sup>a</sup>.

विषमलेखा [°भ्रमलेखा] *name of the queen;  
name of a woman*, i. 16<sup>1</sup>; iv. 9<sup>1</sup>,  
19<sup>14</sup>.

विषममवन्त [°भ्रमवन्त] *fem. °vati, whirling  
round, swinging*, i. 21<sup>b</sup>.

विषमसेना [°भ्रमसेना] *name of a woman*,  
iv. 9<sup>1</sup>.

विमाणा [°न] *a car, vehicle*, i. 34<sup>27</sup>; ii.  
31<sup>b</sup>; iv. 19<sup>55</sup>.

विराणा, °णा [°चन] *arrangement, dres-  
sing, embellishment*, i. 20<sup>9</sup>; ii.  
28<sup>a</sup>.

विरह ts. *separation*, i. 35<sup>c</sup>; ii. 42<sup>5</sup>.

विरहि- [°हिन] *fem. °hini, separated from  
the lover or mistress*, i. 20<sup>c</sup>;  
ii. 2<sup>c</sup>.

विलास ts. *coquetry, grace, beauty*, ii.  
40<sup>a</sup>; iii. 31<sup>a</sup>.

विलासिणी [°नी] *a coquettish woman, a  
woman*, iv. 14<sup>a</sup>.

विलुप्त see लुप्त + वि.

विलेखण [°पन] *ointment, unguent, cos-  
metic*, i. 30<sup>1</sup>.

विलोअण [°चन] *an eye*, iii. 22<sup>c</sup>.

विलोल ts. *rolling, unsteady*, ii. 32<sup>c</sup>.

विवरीअ [°परीत] *inverted*, ii. 16<sup>b</sup>.

विवाह ts. *marriage*, iv. 18<sup>28, 32</sup>, 19<sup>17, 39, 44</sup>,  
20<sup>3</sup>, 21<sup>5</sup>.

विशु + अनुप्र *to enter*. anuppavittho, iv.  
18<sup>1</sup>.

+ उप *to sit down*. uvavisa, iv. 19<sup>5, 60</sup>.  
uvavisadu, i. 24<sup>2</sup>; ii. 29<sup>15</sup>. uvavi-  
sia, i. 34<sup>1</sup>; ii. 41<sup>2</sup>.

+ नि *to enter, fix. Caus., to fix, apply,  
place, arrange*. nivitttha, i. 21<sup>b</sup>;  
iii. 12<sup>a</sup>. nivitttha, iii. 2<sup>d</sup>. nive-  
saanti, ii. 36<sup>b</sup>. nivesaanti, i. 27<sup>a</sup>.  
nivesiā, ii. 15<sup>a</sup>. nivesiani, ii. 18<sup>a</sup>.  
nivesidao, iv. 9<sup>1</sup>.

+ प्र *to enter. Caus., to introduce*. pa-  
visamha, iii. 20<sup>1, 11</sup>. pavisia, iii.  
34<sup>1</sup>. pavittthā, iii. 2<sup>d</sup>. pavittthāe,  
iv. 18<sup>12</sup>. pavesaa, i. 21<sup>7</sup>.

विस [°प] *poison*, iii. 20<sup>a</sup>.

विसअ [°पय] *an object, matter; range,  
reach*, i. 24<sup>1</sup>; ii. 8<sup>d</sup>.

विसट्टइ H. 4. 176. *to burst open, be ex-  
panded*, ii. 4<sup>b</sup>.

विसहर [°पहर] *a snake*, iii. 20<sup>a</sup>.

विसारि- [°रिन्] *fem. °rini, wandering  
about*, iv. 19<sup>56</sup>.

विसुद्ध [°शुद्ध] *correct, accurate*, iv. 12<sup>a</sup>.

विसेस [°शेष] *difference, mode, variety*, i.  
8<sup>a, b</sup>; iii. 15<sup>b</sup>.

विसेसभ [°शेषक] *a mark on the forehead with sandal etc.*, iii. 32<sup>b</sup>.

विहि [°धि] *performance, manner, conduct, rule, fate, destiny*, ii. 28<sup>a</sup>; iii. 14<sup>a</sup>; iv. 1<sup>b</sup>, 3<sup>d</sup>, 18<sup>12</sup>.

विहूसण [°भूषण] *ornament, decoration*, ii. 25<sup>b</sup>.

वीअणभ [°जनज] *produced by fanning*, iv. 8<sup>c</sup>.

वीज *to fan*. vijaṣṣam, iii. 22<sup>a</sup>.

वीणा *ts. a lute*, i. 4<sup>a</sup>.

वुत्तन्त [वृत्तान्त] *news, tidings*, ii. 11<sup>2</sup>.

वृ + नि *Caus., to wurl off*. nivāria, ii. 29<sup>d</sup>.

वृत् *to be, abide, stay*. vaṭṭāi, ii. 4<sup>c</sup>, 20<sup>b</sup>; iii. 29<sup>b</sup>. vaṭṭadi, i. 34<sup>31</sup>; ii. 41<sup>3</sup>, 50<sup>1</sup>; iii. 22<sup>a</sup>; iv. 19<sup>60</sup>. vaṭṭanti, i. 12<sup>1</sup>, 13<sup>c</sup>; ii. 5<sup>d</sup>; iii. 27<sup>d</sup>.

+ आ *Caus., to stir, churn*. āvaṭṭia, i. 16<sup>b</sup>.

+ उद् *Caus., to rub, clean, anoint*. uvvaṭṭiam, ii. 12<sup>a</sup>.

+ व्र *to go forward, proceed; to arise, be produced; to begin; to be occupied with*. paṭṭai, ii. 4<sup>c</sup>. paṭṭai, i. 1<sup>b</sup>. pavattadu, iii. 20<sup>7</sup>. paatto, i. 36<sup>c</sup>. paattā, iv. 16<sup>b</sup>. pautto, i. 4<sup>2</sup>, 6<sup>2</sup>; iii. 31<sup>7</sup>. paüttā, i. 41<sup>a</sup>, 16<sup>4</sup>.

+ सम् *to become, arrive. Caus., to anoint*. samvutto, ii. 50<sup>1</sup>. samvuttā, iii. 22<sup>1</sup>. samvaṭṭiānam, ii. 46<sup>a</sup>.

वृध् *to increase. Caus., to augment; to congratulate*. vadḍhanti, iii. 11<sup>c</sup>. vadḍhia, iii. 10<sup>d</sup>. vadḍhāvīasi, i. 12<sup>8</sup>. vadḍhavidā, i. 16<sup>2</sup>.

वृष् *to rain*. varisidum, iii. 31<sup>7</sup>.

वेअ [°द] *the Veda*, i. 24<sup>b</sup>.

वेअडिअ [वैकटिक] *a jeweller*, iii. 4<sup>8</sup>.

वेअणा [°दना] *feeling, pain*, iii. 4<sup>9</sup>; iv. 19<sup>35</sup>.

वेज्ज [वैद्य] *a physician*, iv. 7<sup>c</sup>, 18<sup>27</sup>.

वेणो *ts. a braid of hair*, i. 13<sup>b</sup>; ii. 1<sup>a</sup>, 39<sup>b</sup>.

वेणु *ts. a flute*, iv. 6<sup>a</sup>, 18<sup>a</sup>.

वेदिआ [°का] *an altar, raised seat*, ii. 29<sup>15</sup>.

वेरलिअ [वेदूर्य] *H. 2. 133. the Vaidūrya jewel, cat's eye*, i. 34<sup>18</sup>.

वेला *ts. time, opportunity*, ii. 6<sup>15</sup>, 41<sup>5</sup>.

वेष्ट *to surround, enclose, embrace*. vedhium, i. 30<sup>b</sup>.

वेस [°ग] *dress, apparel*, iii. 18<sup>a</sup>; iv. 7<sup>d</sup>, 18<sup>a, b</sup>.

वो *see त्वम*.

व्यध् *to pierce. Caus., to cut, perforate, bore*. vindhanti, i. 32<sup>d</sup>. viddhāvidā, iii. 4<sup>a</sup>.

व्य, व [इव] *like, as*. vva, i. 18<sup>d</sup>, 29<sup>d</sup>, 35<sup>d</sup>; ii. 33<sup>b</sup>, 34<sup>b</sup>, 36<sup>b</sup>, 39<sup>a</sup>, 46<sup>d</sup>, 48<sup>b</sup>; iii. 2<sup>a, b</sup>, 20<sup>a</sup>, 25<sup>a</sup>. va, i. 4<sup>d</sup>, 16<sup>d</sup>; ii. 35<sup>b</sup>, 37<sup>b</sup>, 38<sup>b</sup>, 40<sup>b</sup>; iii. 20<sup>a</sup>, 28<sup>b</sup>; iv. 9<sup>b</sup>, 17<sup>b</sup>. Cp. विअ.

शङ्क *to fancy*. sanke, iv. 22<sup>c</sup>.

शम + नि *Caus., to hear, listen to*. nisāmaa, ii. 29<sup>c</sup>.

शिक्ष् *Caus., to teach, instruct*. sikkhāvīasi, ii. 27<sup>1</sup>.

सुष् *Caus., to wither, emaciate*. sosa-nijjo, iv. 2<sup>a</sup>. sosañijjā, iv. 2<sup>1</sup>.

श्रु to hear. supa, ii. 27<sup>d</sup>. supasu, i. 8<sup>2</sup>. supādu, ii. 9<sup>1</sup>; iv. 9<sup>4</sup>. souṇa, i. 35<sup>c</sup>. suniadi, i. 4<sup>10</sup>, 21<sup>5</sup>; ii. 10<sup>8</sup>. suvvantam, ii. 27<sup>d</sup>. sudam, ii. 24<sup>4</sup>; iii. 20<sup>1</sup>.

श्लाघ to praise. salāhanijjo, iv. 3<sup>1</sup>.

श्वस + उद् to be loosened, relaxed. ūsa-santam, ii. 24<sup>b</sup>.

+ वि to trust, confide, rely. visasiadi, iv. 20<sup>3</sup>.

स [स्व] one's own, iv. 19<sup>24</sup>.

सभ [शत] a hundred, iii. 27<sup>c</sup>. Cp. सद.

सभं [स्वयम्] self, ii. 47<sup>1</sup>.

सभंकिद [स्वयंकृत] self-made, i. 19<sup>6</sup>.

सभण [शयन] a bed, couch, iii. 27<sup>c</sup>.

सभल [सकल] all, entire, i. 34<sup>3</sup>; ii. 5<sup>c</sup>, 28<sup>c</sup>, 47<sup>c</sup>; iv. 6<sup>d</sup>, 20<sup>9</sup>, 24<sup>a</sup>.

संविहाणभ [°धानक] arrangement of incidents, i. 34<sup>25</sup>.

सङ्गभ [संस्कृत] the Sanskrit language, i. 7<sup>a</sup>.

सङ्गद the same, i. 6<sup>2</sup>.

सङ्करा [शर्करा] sugar, ii. 26<sup>d</sup>.

सक्खि- [साक्षि] an eye-witness, i. 18<sup>13</sup>; iii. 24<sup>b</sup>.

सग [स्वर्ग] heaven, i. 4<sup>a</sup>.

सङ्का [श] hesitation, scruple, fear, iii. 34<sup>a</sup>.

संकेद [त्त] a rendezvous, ii. 41<sup>9</sup>, 50<sup>3</sup>.

सङ्ग ts. touch, contact, ii. 28<sup>c</sup>.

संगम ts. meeting, union, intercourse, iii. 6<sup>b</sup>, 34<sup>9</sup>; iv. 3<sup>1</sup>, 9<sup>a</sup>.

सङ्गि- [°ङ्गिन्] fem. °giṇī, touching, meeting, attached to, ii. 20<sup>a</sup>; iii. 24<sup>b</sup>.

संघाडी [°टिका] HD. 8. 7. a couple, union, contact, i. 3<sup>b</sup>.

सचन्दण [°न] with sandal, rubbed with sandal, iv. 6<sup>c</sup>.

सच्च [°त्य] true, real; adv. indeed, forsooth, i. 20<sup>1</sup>; ii. 6<sup>4</sup>; iii. 8<sup>a</sup>, 12<sup>3</sup>, 20<sup>4</sup>, 21<sup>1</sup>; iv. 20<sup>2</sup>. Compar., sacca-dara, ii. 6<sup>5</sup>.

सच्छन्द [स्व°] at one's own will, iv. 2<sup>a</sup>.

सज्ज ts. ready, prepared, ii. 28<sup>4</sup>, 29<sup>13</sup>; iv. 20<sup>11</sup>.

सज्जण [°न] a good person, iii. 20<sup>17</sup>.

सज्जि- to be prepared, made ready. sajjiṇti, i. 4<sup>9</sup>. sajjiṇjanta, iii. 27<sup>c</sup>.

सज्ज [साध्य] to be accomplished, attainable, possible, i. 25<sup>d</sup>.

संचभ [°य] heaping up, collection, ii. 1<sup>2</sup>; iv. 9<sup>7</sup>.

संचरण ts. going, motion, iii. 23<sup>a</sup>.

संचारि- [°रिन्] fem. °riṇī, moving, wandering, iv. 19<sup>64</sup>.

संजीवि- [°विन्] fem. °viṇī, bringing to life, resuscitating, ii. 3<sup>c</sup>; iv. 23<sup>b</sup>.

संजीभअर [°योगकर] uniting, bringing together, i. 34<sup>33</sup>.

संझा [°ध्या] evening, i. 34<sup>41</sup>, 36<sup>1</sup>; ii. 41<sup>3</sup>, 50<sup>1</sup>; iv. 4<sup>a</sup>.

सट्ठभ [°क] a kind of drama, i. 4<sup>18</sup>, 6<sup>a</sup>, 12<sup>b</sup>.

सण [श] hemp, i. 20<sup>43</sup>.

संणिहिद [°निहित] near, ii. 41<sup>3</sup>, 50<sup>1</sup>.

सद् + प्र to be pleased, propitious. pa-siati, iii. 21<sup>b</sup>.

सद [शत] a hundred, i. 20<sup>28</sup>, 41. Cp. सभ.

- सह [शब्द] *a word, sound, speech, noise*, i. 8<sup>a</sup>, 20<sup>a</sup>, 36<sup>c</sup>; iii. 31<sup>1</sup>; iv. 9<sup>s</sup>.
- संतापि- [पिन्] *fem. °vini, burning, afflicted*, iv. 9<sup>c</sup>.
- संतोषि- [पिन्] *fem. °sini, pleasing, comforting*, ii. 29<sup>c</sup>.
- संधि *ts. union, friendship, peace*, ii. 6<sup>11</sup>, 15, 16.
- सपञ्चम *ts. with the Pañcama mode*, iv. 6<sup>a</sup>.
- सप्य [प्य] *a snake*, iv. 18<sup>27</sup>.
- सम *ts. same, equal, like, even, plain; adv., together, with*, i. 19<sup>a</sup>, 20<sup>12, 26, 33</sup>, 24<sup>d</sup>; ii. 10<sup>b</sup>; iii. 6<sup>b</sup>, 8<sup>a</sup>; iv. 6<sup>b</sup>, 12<sup>a</sup>.
- समय [य] *time*, i. 20<sup>23</sup>, 36<sup>b</sup>; ii. 6<sup>21</sup>, 50<sup>1</sup>; iii. 3<sup>11</sup>, 19<sup>c</sup>; iv. 4<sup>b</sup>, 7<sup>d</sup>, 18<sup>7</sup>.
- समणि *ts. adorned with jewels*, iii. 18<sup>a</sup>.
- समन्त *see आप + सम*.
- समसोसिआ [शोर्विका] *a setting on a par with, equality*, i. 20<sup>26</sup>.
- समाभम [गम] *meeting, arrival*, iii. 8<sup>a</sup>.
- समारम्भ *ts. beginning*, i. 14<sup>3</sup>.
- समिद्धि [मद्धि] *abundance*, ii. 44<sup>c</sup>.
- समुद्ध [चित] *fit, appropriate*, iv. 19<sup>16</sup>.
- समुदभ [य] *collection, multitude*, i. 28<sup>2</sup>.
- समुद् [द्र] *the ocean*, ii. 29<sup>13</sup>, 43<sup>5</sup>; iii. 4<sup>1</sup>.
- समहन्त [द्रान्त] *sea-shore*, iii. 3<sup>14</sup>.
- समोरपिच्छ [समयूर] *with peacocks' tail-feathers*, iv. 14<sup>b</sup>.
- संपद् [प्रति] *now*, i. 35<sup>b</sup>.
- संपङ्क्ति- [किन्] *mixed with, having contact with*, i. 17<sup>b</sup>, 20<sup>c</sup>.
- संपदं [सांप्रतम्] *now*, i. 19<sup>a</sup>, 34<sup>7</sup>; iii. 26<sup>2</sup>.
- संपुड [ट] *a cavity, fold*, ii. 6<sup>23</sup>, 24, 25, 7<sup>a</sup>.
- संपुष्प [पुष्प] *full*, iii. 25<sup>d</sup>.
- संभव *ts. birth, origination*, iv. 22<sup>b</sup>.
- संभोज [ग] *copulation*, i. 20<sup>a</sup>; ii. 28<sup>c</sup>.
- संमुह [ख] *facing, opposite*, ii. 36<sup>a</sup>.
- सर- [रस्] *a lake, pond*, iii. 29<sup>a</sup>.
- सर [श] *an arrow*, ii. 3<sup>d</sup>, 45<sup>b</sup>; iii. 11<sup>c</sup>; iv. 4<sup>d</sup>, 20<sup>d</sup>.
- सरअ [शरद्] *the autumn*, iii. 3<sup>11</sup>, 28<sup>d</sup>.
- सरण [ग] *refuge*, ii. 10<sup>b</sup>.
- सरणी *ts. a path, line, row, swarm*, ii. 6<sup>a</sup>.
- सरल *ts. straight, honest*, ii. 23<sup>a</sup>, 30<sup>d</sup>.  
°ttaṇa [°tva], *sincerity*, iii. 10<sup>b</sup>.
- सरस्वई [स्वतो] *the goddess of poetry*, i. 1<sup>a</sup>.
- सरस्वदी *the same*, i. 34<sup>34</sup>; ii. 10<sup>3, 4</sup>.
- सरहमं [भसम] *impetuously*, ii. 50<sup>b</sup>.
- सरिआ [रित्] *a river*, ii. 27<sup>b</sup>, 35<sup>a</sup>.
- सरिच्छ [दृत्त] *equal, like*, i. 19<sup>c</sup>, 29<sup>b</sup>.
- सरिस [दृश] *the same*, i. 35<sup>a</sup>; ii. 10<sup>a</sup>, 11<sup>a</sup>, 38<sup>a</sup>; iii. 14<sup>d</sup>.
- सरीर [श] *body*, iv. 19<sup>32</sup>, 21<sup>c</sup>.
- सरीरि- [शरीरिन्] *fem. °riṇi, embodied*, iv. 19<sup>34</sup>.
- सलाआ [शलाका] *a pin, stick used as a brush or pencil*, i. 20<sup>7</sup>, 34<sup>13</sup>.
- सलिल *ts. water*, i. 17<sup>d</sup>, 20<sup>13</sup>; iii. 20<sup>1</sup>, 22<sup>1</sup>; iv. 13<sup>a</sup>.
- सयज्जा [पयो] *worship, attendance*, i. 34<sup>35</sup>.
- सयण [श] *an ear*, i. 29<sup>a</sup>; ii. 8<sup>3</sup>, 18<sup>a</sup>; iii. 2<sup>d</sup>, 19<sup>a</sup>; iv. 6<sup>a</sup>.
- सयर [शय] *a mountainer, savage*, iv. 19<sup>34</sup>.
- सव्व [सर्व] *every, each, all*, i. 7<sup>1</sup>, 14<sup>3</sup>,

- 18<sup>1</sup>; ii. 6<sup>4, 5</sup>, 24<sup>2</sup>, 27<sup>c</sup>, 28<sup>c</sup>; iii. 8<sup>4</sup>; iv. 2<sup>10</sup>, 18<sup>9, 34</sup>, 23<sup>d</sup>.
- सव्वंकस [सर्वंकस] *all-scratching, i. e. very galling or exciting*, i. 18<sup>d</sup>.
- सव्वस [सर्वस्व] *the very essence*, i. 28<sup>b</sup>.
- ससङ्क [शशा°] *the moon*, iv. 23<sup>b</sup>.
- ससहर [शशध°] *the same*, iii. 30<sup>a</sup>, 31<sup>a</sup>.
- ससि- [शशिन] *the same*, i. 25<sup>a</sup>; ii. 10<sup>c</sup>, 20<sup>b</sup>, 21<sup>b</sup>, 32<sup>d</sup>; iv. 3<sup>b</sup>.
- ससिण *the same*, iii. 33<sup>b</sup>.
- ससिण्णहा [शशिप्रभा] *name of a queen, the mother of Karpuramanijarī*, i. 34<sup>11, 17</sup>.
- ससिहण्ड [शशिख°] *a digit of the moon*, i. 3<sup>a</sup>.
- ससुर [श्वशुर] *a father-in-law*, i. 18<sup>2</sup>.
- सह *to endure*. *sodhavvo*, iv. 1<sup>a</sup>.
- सह *ts. together with; at the same time*, ii. 6<sup>14, 15</sup>, 9<sup>a, b, d</sup>, 42<sup>21</sup>, 50<sup>a, b</sup>; iii. 34<sup>9</sup>; iv. 2<sup>b</sup>.
- सहभर [°चर] *a companion, friend, husband*, ii. 41<sup>a</sup>.
- सहरिसं [°पेम] *with joy*, ii. 34<sup>b</sup>.
- सहसा *ts. forcibly, suddenly*, i. 18<sup>d</sup>, 29<sup>a</sup>; ii. 45<sup>b</sup>; iii. 3<sup>d</sup>, 20<sup>15</sup>.
- सहा [°भा] *an assembly*, i. 19<sup>7</sup>.
- सहाव [स्वभाव] *innate disposition, nature*, iii. 11<sup>a</sup>.
- सहिआ [°खी] *a female friend*, iv. 13<sup>b</sup>.
- सहित्तण [°खित्त्व] *friendship*, ii. 28<sup>3</sup>.
- सहित्त [°त] *accompanied by, together with*, i. 28<sup>8</sup>; ii. 42<sup>3</sup>.
- सही [°खी] *a female friend*, i. 19<sup>5</sup>; ii. 7<sup>a</sup>, 29<sup>b</sup>, 41<sup>9</sup>, 43<sup>10</sup>, 50<sup>2, 3</sup>; iii. 19<sup>2</sup>, 20<sup>22</sup>; iv. 9<sup>14</sup>, 19<sup>39, 57</sup>.
- साअं [°यम] *in the evening*, iv. 4<sup>b</sup>, 8<sup>b</sup>, 18<sup>7</sup>.
- साअरदत्त [साग°] *name of a merchant*, iii. 5<sup>2</sup>.
- साध् + प्र *to adorn, decorate*. *pasāhiā*, ii. 22<sup>a</sup>.
- सामणी [°घी] *completeness of outfit, outfit, the requisites*; ii. 41<sup>6</sup>, 42<sup>2, 8, 21</sup>; iv. 9<sup>13</sup>, 19<sup>17</sup>.
- सामल [श्या°] *blackish*, i. 16<sup>c</sup>.
- सामा [श्या°] *night*, iv. 8<sup>c</sup>.
- सार *ts. essence, vigor*, iii. 10<sup>d</sup>.
- सारङ्ग *ts. an antelope*, ii. 20<sup>b</sup>; iv. 1<sup>b</sup>.
- सारङ्गिआ [°का] *name of a female servant of the queen*, iv. 9<sup>14</sup>, 18<sup>9</sup>, 20<sup>6</sup>.
- सारिआ [°का] *a kind of bird, Maina, Acridotheres tristis*, i. 18<sup>15</sup>.
- सारिक्ख [सदृक्ख] *H. 1. 44. like, similar*, iv. 19<sup>20</sup>. °dā [sadrksatā] *likeness, resemblance*, iv. 19<sup>53, 59</sup>.
- सालिआ [शालिका] *an apartment, room*, i. 14<sup>c</sup>.
- सावत्तथ [°पत्न्य] *the position of a rival wife*, iv. 23<sup>a</sup>.
- सास [°श्वा°] *a sigh*, ii. 9<sup>a</sup>.
- सासण [शामन] *direction, order*, iii. 9<sup>2</sup>.
- साहार [साहकार] *produced from the mango*, iv. 5<sup>b</sup>.
- साहि- [शाखिन] *a tree*, ii. 46<sup>1</sup>.
- साहिम्ह [°भिमुख] *fem. °hi, facing one another*, iv. 12<sup>b</sup>.
- साहुनिआ *H. 1. 8. 52. a garment, cloth*, i. 20<sup>21</sup>.
- सिअअ [°चय] *a cloth, garment*, i. 4<sup>3</sup>, 26<sup>c</sup>; iii. 22<sup>2</sup>.

सिक्खावण [शिखापण] *teaching*, ii. 8<sup>c</sup>.  
 सिग्घं [शोघम] *quickly*, i. 4<sup>d</sup>.  
 सिग्घत्तण [शोघत्त] *speed*, i. 18<sup>13</sup>.  
 सिङ्गार [गृ] *love, passion*, ii. 3<sup>c</sup>; iii. 10<sup>d</sup>;  
 iv. 19<sup>64</sup>, 23<sup>b</sup>.  
 सिच् to *sprinkle*. *siñcanti*, iv. 10<sup>b</sup>.  
*siñcijjanti*, iii. 20<sup>3</sup>. *sitta*, iii. 22<sup>1</sup>.  
*sitto*, i. 20<sup>13</sup>.  
 सिज्जा [शि] *tinkle, jingle*, ii. 32<sup>c</sup>.  
 सिज्जिअ [शिज्जित] *tinkling, singing*, i.  
 18<sup>c</sup>.  
 सिद्धिल- [शिथिलय-] *to relax, loosen*. *si-*  
*dhilāmi*, ii. 1<sup>3</sup>.  
 सिग्घिद्ध [सिग्घ] *affectionate*, i. 16<sup>3</sup>.  
 सिद्ध *ts. a kind of supernatural being*,  
 i. 25<sup>c</sup>.  
 सिद्धि *ts. witchcraft, magic power*, i. 21<sup>5</sup>.  
 सिन्दुवार *name of a tree (Vitex ne-*  
*gundo) and its flower*, i. 19<sup>b</sup>; iv. 7<sup>a</sup>.  
 सिण्ण *H. 2. 138. a conch-shell*, i. 4<sup>b</sup>.  
 सिर- [शिरस्] *head, top, summit*, ii. 46<sup>d</sup>;  
 iii. 3<sup>9</sup>; iv. 19<sup>15</sup>.  
 सिरिखण्ड [स्री] *sandal-wood*, iv. 4<sup>a</sup>.  
 सिरिताली [स्री] *a kind of toddy-palm*,  
 ii. 1<sup>2</sup>.  
 सिरिराअसेहर [स्रीराजसेखर] *the renowned*  
*Rājasekhara*, i. 10<sup>a</sup>.  
 सिरिखज्जाउह [स्रीवज्जायुध] *name of a king*,  
 iii. 5<sup>2</sup>.  
 सिरि [स्री] *wealth, dignity, beauty*, i.  
 33<sup>b</sup>; ii. 48<sup>a</sup>; iii. 15<sup>c</sup>.  
 सिरिसे [शिरिसे] *the flower of Acacia si-*  
*rissa*, iv. 7<sup>a</sup>.  
 सिला [शि] *a stone, rock*, ii. 15<sup>b</sup>; iv. 9<sup>7</sup>.  
 सिलीमुह [शिलीमुख] *an arrow*, ii. 19<sup>b</sup>,  
 38<sup>b</sup>, 46<sup>b</sup>; iv. 4<sup>d</sup>, 9<sup>a</sup>.

सिलोअ [श्लोक] *a verse*, ii. 7<sup>b</sup>, 8<sup>3</sup>, 9<sup>1</sup>.  
 सिलिअ [स्वप्न] *a dream*, iii. 2<sup>3</sup>, 3<sup>a</sup>, 4<sup>a</sup>, 7,  
 4<sup>6</sup>, 8<sup>a</sup>, 20<sup>1</sup>.  
 सिसिर [शिशि] *cold; the cold season*, i.  
 13<sup>d</sup>; iv. 6<sup>b</sup>.  
 सिसिरोवआर [शिशिरोपचार] *artificial refri-*  
*geration, means for cooling*, ii.  
 41<sup>6</sup>, 42<sup>2</sup>, 8, 21; iii. 19<sup>2</sup>.  
 सिसुत्तण [शिगुत्त] *childhood, infancy*, i.  
 20<sup>d</sup>.  
 सिहण्ड [शिख] *a lock of hair left on*  
*the crown of the head (used as*  
*synonymous with cekhara)*, i. 5<sup>a</sup>.  
 सिहरि- [शिखरिन्] *a mountain*, i. 15<sup>d</sup>.  
 सिहा [शिखा] *top, tip; edge*, ii. 47<sup>c</sup>; iii.  
 25<sup>c</sup>; iv. 3<sup>d</sup>.  
 सिहिण *HD. 8. 31. the female breasts*,  
 i. 34<sup>b</sup>; iii. 16<sup>b</sup>; iv. 7<sup>a</sup>.  
 सोअल [शोतल] *cool, cold*, i. 15<sup>d</sup>; iv. 4<sup>b</sup>,  
 6<sup>a</sup>, 1<sup>b</sup>, c, d.  
 सोमन्तिणी [नो] *a woman*, i. 15<sup>b</sup>; ii. 28<sup>b</sup>.  
 सोल [शो] *nature, disposition*, ii. 6<sup>6</sup>.  
 सोस [शोस] *head*, i. 20<sup>27</sup>; iv. 2<sup>4</sup>, 12<sup>a</sup>,  
 18<sup>27</sup>.  
 सुअ [गुक] *a parrot*, iv. 2<sup>6</sup>.  
 सुआ [ता] *a daughter*, i. 3<sup>b</sup>, 12<sup>b</sup>.  
 सुउमार [कुमार] *very delicate or soft*, i.  
 7<sup>a</sup>, 20<sup>7</sup>.  
 सुकह [वि] *an excellent poet*, i. 20<sup>20</sup>.  
 सुटुदरं [सुष्टुतरम्] *excellently, exceedingly*,  
 i. 20<sup>7</sup>; iv. 20<sup>15</sup>.  
 सुणअण [नयन] *having beautiful eyes*, ii.  
 11<sup>d</sup>.  
 सुत्त [सूत्र] *a thread, fibre*, ii. 50<sup>c</sup>.  
 सुत्तआर [सूत्रकार] *an author of Sūtras*,  
 ii. 32<sup>1</sup>.

मुत्ति [मुत्ति] *a pearl-oyster*, iii. 3<sup>18</sup>, 4<sup>a, 1, 3</sup>.

मुत्थ [मुत्थ] *well-conditioned*, ii. 1<sup>a</sup>.

मुन्दर *ts. fem. °ri, beautiful, lovely*, i. 20<sup>8</sup>; ii. 44<sup>c</sup>; iii. 28<sup>a</sup>, 34<sup>a</sup>; iv. 21<sup>d</sup>.

मुन्दरकीली *ts. name of a woman*, iv. 9<sup>11</sup>.

मुन्दरत्तण [°त्त्व] *beauty, loveliness*, i. 14<sup>2</sup>.

मुन्देर [सौन्दर्ये] *the same*, i. 28<sup>b</sup>, 33<sup>c</sup>; ii. 48<sup>a</sup>.

मुण्यञ्जल [°प्राञ्जल] *very straight, honest, sincere*, ii. 27<sup>1</sup>.

मुखहुल *ts. very great*, iii. 12<sup>d</sup>.

सुमरण [स्म°] *remembering, recollection*, ii. 10<sup>b</sup>.

सुर *ts. a god*, i. 25<sup>c</sup>. sura-ana [-jana], *the gods*, i. 3<sup>a</sup>.

सुरअ [°त] *copulation, sexual intercourse*, i. 24<sup>d</sup>.

सुरङ्गा *ts. a subterranean passage*, iii. 22<sup>9</sup>, 34<sup>9</sup>; iv. 9<sup>b, 7</sup>, 18<sup>18</sup>, 19<sup>2</sup>, 24.

सुरसरिदा [°रित्त] *the Ganges*, iii. 3<sup>7</sup>.

सुरहि [°भि] *the spring*, i. 14<sup>2</sup>; ii. 22<sup>b</sup>.

सुरा *ts. spirituous liquor*, i. 24<sup>d</sup>; iv. 4<sup>b</sup>, 19<sup>a</sup>.

सुलक्खणा [°त्तणा] *name of a woman*, i. 34<sup>36</sup>; ii. 9<sup>1</sup>.

मुलील *ts. very waving, unsteady*, iii. 11<sup>a</sup>.

मुवख [°ण] *gold, a golden coin*, i. 14<sup>2</sup>, 18<sup>18</sup>, 19<sup>7</sup>, 20<sup>14</sup>; ii. 41<sup>a</sup>; iii. 4<sup>5</sup>, 5<sup>b, 3</sup>, 22<sup>c</sup>.

मुवतुल [°तुल] *very round*, iii. 4<sup>b</sup>.

मुस्सुसअ [मुग्गुषक] *attentive, obedient*, i. 20<sup>34</sup>.

मुह [°ख] *happy, agreeable; happiness*,

*ease, joy*, i. 3<sup>b</sup>, 14<sup>a</sup>, 34<sup>41</sup>, 36<sup>b</sup>; ii. 28<sup>d</sup>; iii. 24<sup>2</sup>; iv. 21<sup>c</sup>.

मुहअ [°भग] *blessed, beloved, beautiful*, ii. 9<sup>c</sup>, 10<sup>d</sup>; iv. 3<sup>1</sup>. -ttana [-tva], *beauty, loveliness*, iii. 13<sup>d</sup>.

मुहसंझा [°खसंध्या] *a happy evening*, ii. 49<sup>1</sup>.

मुहसिद [°भाषित] *a witty saying, good counsel*, iv. 9<sup>5, 12</sup>.

स *ts. go, proceed, flow*. sarai, ii. 6<sup>c</sup>. saranta, ii. 35<sup>a</sup>.

+अप *to go away, to vanish*. osaranti, iii. 16<sup>d</sup>; iv. 18<sup>b</sup>.

+प *to flow forth, to grow. Caus., to extend*. pasaranta, iii. 10<sup>c</sup>, 11<sup>a</sup>. pasārīda, i. 16<sup>3</sup>.

+प्रति *Caus., to arrange*. paḍisāredi, i. 4<sup>5</sup>. paḍisāriadi, i. 4<sup>8</sup>.

से H. 3. 81. *his, her*, i. 29<sup>2</sup>; ii. 1<sup>3</sup>, 6<sup>c</sup>, 13<sup>a</sup>, 18<sup>a</sup>, 30<sup>d</sup>, 35<sup>a</sup>, 46<sup>a</sup>.

सेअसलिल [स्वेद°] *sweat, perspiration*, iii. 22<sup>1</sup>.

सेज्जा [गय्या] *a bed, couch*, i. 23<sup>c</sup>; ii. 4<sup>b</sup>; iii. 3<sup>a</sup>, 27<sup>d</sup>.

सेट्टि- [येठिन्] *a merchant*, iii. 4<sup>5</sup>.

सेणा [°ना] *the word senā*, iv. 9<sup>8</sup>.

सेरन्थो [सेरन्थो] *a female attendant in the women's apartments*, i. 36<sup>c</sup>; iv. 9<sup>9</sup>.

सेव् *to attend upon, frequent*. sevaī, ii. 17<sup>b</sup>.

+नि *to practice, enjoy*. nisevia, iv. 8<sup>b</sup>.

सेम [शेष] *remaining; rest*, ii. 29<sup>1, 4, 8</sup>; iv. 4<sup>d</sup>.

सेहर [शेखर] *a crest; chaplet, diadem*, iii. 13<sup>a</sup>.



सेहालिआ [शेफालिका] *a kind of flower supposed to blossom by moon-light*, iv. 18<sup>36</sup>.

सोहोरतण [शोटोर्थे] *valor*, i. 32<sup>2</sup>.

सोढव् see सह्.

सोण [शो°] *red*, i. 26<sup>a</sup>.

सोत्त [स्रोतस्] *a stream*, i. 12<sup>b</sup>; ii. 27<sup>b</sup>; iii. 37.

सोत्तिअ [स्रोत्रिय] *a learned Brāhmaṇa*, iv. 20<sup>a</sup>.

सोविदल्ल [सौ°] *a harem-keeper*, iii. 34<sup>a</sup>.

सोसण [शोष°] *emaciating, name of one of the arrows of Cupid*, i. 32<sup>a</sup>; iii. 26<sup>c</sup>.

सोहण [सौभाग्य] *beauty, charm*, ii. 3<sup>b</sup>.

सोहज्जण [शोभाज्जन] HD. 8. 37. *horse-radish*, i. 20<sup>29</sup>. (*K*, phalguna-māsi tatṭkandaṃ khaṇḍayanti; *J*, puṣpanimittāṃ ṣaḥkhaṇāṃ troṭanam ity arthaḥ.)

सोहा [शोभा] *light, splendor*, i. 28<sup>2</sup>, 29<sup>2</sup>, 31<sup>a</sup>, <sup>b</sup>, 34<sup>17</sup>; ii. 10<sup>b</sup>, 25<sup>a</sup>; iii. 25<sup>c</sup>.

सोहि- [शोभिन्] *shining, lovely*, ii. 7<sup>b</sup>.

खल्लु *to tumble, fall down, end*. khalīā, i. 20<sup>a</sup>. khaliam, i. 32<sup>b</sup>.

स्तम्भ Caus., *to stop, arrest*. thambhe-mi, i. 25<sup>b</sup>.

स्तु + प्र *to spread, to make a bed*. pat-tharijjanti, i. 36<sup>b</sup>.

+ वि *to increase*. Caus., *to spread, extend*. vittharanti, ii. 2<sup>d</sup>. vitthārida, iii. 8<sup>a</sup>.

स्था *to stand, remain, find place*. Caus., *to place, arrange*. ciṭṭhasi, i. 18<sup>15</sup>; iii. 2<sup>a</sup>. ṭhāi, i. 34<sup>a</sup>. ciṭṭhadi, i.

21<sup>a</sup>; ii. 6<sup>10</sup>; iv. 20<sup>9</sup>. ciṭṭha, ii. 42<sup>21</sup>; iv. 19<sup>24</sup>, 20<sup>4</sup>. ciṭṭhadu, i. 34<sup>26</sup>; ii. 41<sup>6</sup>. ciṭṭhissam, i. 20<sup>34</sup>. ṭhia, ii. 33<sup>a</sup>; iii. 23<sup>a</sup>. ṭhida, iv. 18<sup>30</sup>. ṭhio, ii. 1<sup>b</sup>, 46<sup>a</sup>; iii. 4<sup>a</sup>. ṭhido, iii. 3<sup>15</sup>, 4<sup>a</sup>. ṭhiā, i. 26<sup>c</sup>. ṭhidā, i. 20<sup>3</sup>, 18. ṭhiām, ii. 47<sup>d</sup>. ṭhidam, i. 20<sup>27</sup>. ṭhidenā, ii. 29<sup>7</sup>. ṭhie, iii. 25<sup>a</sup>. ṭhavia, ii. 43<sup>3</sup>. ṭhavio, ii. 17<sup>a</sup>. ṭhavidō, i. 4<sup>7</sup>. ṭhavidāo, iv. 9<sup>10</sup>.

+ उद् *to stand up, rise*. utthiūpa, iii. 21<sup>a</sup>. utthia, ii. 43<sup>5</sup>.

+ प्रति Caus., *to place, establish*. pa-diṭṭhavidā, iv. 18<sup>11</sup>.

+ सम *to stand, to be settled, fixed*. samṭhido, iii. 31<sup>8</sup>. samṭhiā, iii. 3<sup>b</sup>, 5<sup>b</sup>. samṭhidā, iv. 19<sup>64</sup>.

स्ना Caus., *to wash, bathe*. ṇhāvio, i. 29<sup>c</sup>.

स्मृश् *to touch*. putṭha, iv. 22<sup>d</sup>.

स्फट् Caus., *to split, cleave*. phāḍidāo, iii. 4<sup>3</sup>.

स्फुट् H. 4. 177. *to break, fall asunder*. phuḍanti, iii. 20<sup>3</sup>.

+ प्र *to open, become manifest*. pa-huṭṭāi, ii. 4<sup>a</sup>.

स्फुर् *to appear, become manifest, to quiver, vibrate*. phuraū, i. 1<sup>c</sup>. phurantao, iii. 31<sup>b</sup>.

+ वि *to quiver, shine, blaze out*. vip-phuraī, iv. 3<sup>c</sup>. vipphuranto, iv. 24<sup>a</sup>.

स्म *to remember*. sumarasi, ii. 24<sup>3</sup>.

+ वि *to forget*. visumaridāim, iv. 19<sup>46</sup>.

संस *to fall down*. saṇṣamaṇam, i. 27<sup>b</sup>.

स्वप् *to sleep.*  
iii. 3<sup>7</sup>.

suvanti, i. 14<sup>c</sup>. sutto,

हलबोल HD. 8. 64. *murmuring, noise,*  
i. 4<sup>10</sup>; iii. 34<sup>3</sup>.

हं *see* अहम्.

हंस *ts. fem. °sī, a swan, flamingo,* ii.  
6<sup>10</sup>, 8<sup>a</sup>; iii. 29<sup>a</sup>.

हक्कार- *to call, summon.* hakkārāi, ii.  
33<sup>b</sup>. hakkāriūpa, ii. 36<sup>b</sup>. hak-  
kāria, i. 4<sup>12</sup>. hakkariadu, iv.  
20<sup>a</sup>.

• हत्य [°स्त] *a hand,* i. 18<sup>10</sup>, 26<sup>b</sup>, 36<sup>c</sup>; ii.  
6<sup>17</sup>, 20, 29<sup>a</sup>, 4; iii. 3<sup>b</sup>, 23<sup>a</sup>; iv.  
9<sup>a</sup>, 9, 10, 12, 12<sup>a</sup>, 15<sup>a</sup>, 20<sup>15</sup>.

हन *to strike, beat.* hañ, ii. 43<sup>a</sup>.

हन्त *exclam., go to! mind you!* ii. 26<sup>a</sup>.

°हर [°धर] *carrying,* ii. 6<sup>d</sup>.

हर *ts. a name of Śiva,* ii. 6<sup>22</sup>; iii. 3<sup>a</sup>.

हरण *ts. stealing, fascinating,* ii. 28<sup>b</sup>,  
31<sup>d</sup>; iii. 18<sup>c</sup>.

हरि *ts. a name of Viṣṇu,* i. 24<sup>a</sup>.

हरिअन्दपुरी [हरिश्चन्द्र°] II. 2. 87. *the city*  
*of Hariścandra, supposed to be*  
*situated in mid-air, a futa mor-*  
*gana,* ii. 40<sup>5</sup>.

हरिआल [°ताल] *yellow orpiment,* iii.  
22<sup>a</sup>.

हरिउडु [°युडु] *name of a poet,* i. 20<sup>20</sup>.

हरिकेली *ts. a name of Bengal,* i.  
14<sup>2</sup>.

हरिणङ्क [°शाङ्क] *the moon,* i. 10<sup>b</sup>, 12<sup>a</sup>, 25<sup>a</sup>;  
iii. 20<sup>15</sup>, 34<sup>a</sup>.

हरिणच्छ [°शाच] *fem. °cchi, deer-eyed,* iii.  
22<sup>d</sup>.

हरिणो *st. a doe, female antelope,* ii.  
41<sup>c</sup>.

हला *ts. a vocative particle used in*  
*addressing a female friend,* iv.  
19<sup>29</sup>.

हलिहो [°रिदा] *turmeric,* iii. 1<sup>a</sup>.

हस *to laugh, mock. Caus., to cause to*  
*smile, laugh.* hasanti, iv. 18<sup>b</sup>.  
hasantie, i. 20<sup>15</sup>. hāsia, iv.  
18<sup>b</sup>.

+ उप *to deride, ridicule.* uvalhasiāmi,  
i. 18<sup>c</sup>.

+ छि *to smile.* vihasia, iv. 18<sup>23</sup>.

हा *ah, alas,* iii. 22<sup>d</sup>.

हा + परि *to be inferior to.* parihia-  
māpa, iii. 8<sup>5</sup>.

हार *ts. a garland, necklace,* ii. 10<sup>a</sup>, 11<sup>b</sup>,  
17<sup>a</sup>, 23<sup>b</sup>, 32<sup>a</sup>, 35<sup>a</sup>; iii. 2<sup>a</sup>, 18<sup>b</sup>, 20<sup>a</sup>;  
iv. 7<sup>a</sup>.

हाल *ts. name of a poet,* i. 20<sup>20</sup>.

हास *ts. laughter, merriment,* ii. 3<sup>b</sup>, 10<sup>b</sup>;  
iv. 14<sup>b</sup>.

हि *ts. because, for,* i. 14<sup>3</sup>, 16<sup>5</sup>.

हिअअ [हृदय] *heart,* i. 34<sup>25</sup>; ii. 26<sup>a</sup>, 30<sup>c</sup>,  
43; iii. 8<sup>1</sup>, 16<sup>d</sup>, 18<sup>c</sup>, 20<sup>17</sup>.

हिण्ड *to go, wander.* hiṇḍase, iii.  
34<sup>a</sup>.

हिन्दोल- *to swing.* hindolaanti, ii. 29<sup>7</sup>.

हिन्दोलअ [°क] *a swing,* ii. 29<sup>5</sup>, 6.

हिन्दोलअण्णभञ्जणो [°कप्रभञ्जणो] *the swing-*  
*breaker, the swing-festival,* ii. 6<sup>23</sup>.

हिन्दोलण [°न] *swinging,* ii. 32<sup>d</sup>, 34<sup>a</sup>.

होरअ [°क] *a diamond,* ii. 25<sup>b</sup>.

हु *see* क्यु.

हुंकार *ts. the sound hum, murmur, hum-*  
*ming.* i. 36<sup>d</sup>; iii. 20<sup>7</sup>; iv. 15<sup>a</sup>.

हुङ्क ts. <i>a small musical instrument, perhaps timbrel, drum</i> , iv. 16 <sup>a</sup> .	+ अनु <i>to imitate, resemble</i> . apuharaī, i. 6 <sup>a</sup> . apuharadi, ii. 41 <sup>5</sup> .
हुदवह [हुत] <i>fire</i> , iv. 21 <sup>1</sup> .	+ परि <i>to avoid</i> . pariharia, i. 6 <sup>2</sup> .
हृ <i>to carry, carry away, captivate, to enchant</i> . haraī, iii. 20 <sup>d</sup> , 22 <sup>a</sup> . haranti, ii. 26 <sup>a</sup> .	+ वि <i>to sport, play</i> . viharaī, ii. 41 <sup>c</sup> .
	हेला ts. <i>ease, facility</i> , ii. 29 <sup>b</sup> , 35 <sup>a</sup> , 47 <sup>b</sup> .



PART III

ESSAY

ON

RĀJAṢEKHARA'S LIFE AND WRITINGS

BY

STEN KONOW



## 1. Chronological List of Books and Papers Concerning Rājaçekhara.

- 1827. Wilson, H. H.** Select specimens of the theatre of the Hindus. 3 vols. Calcutta, 1826-27. References to 3d ed., 2 vols., London, 1871.
- 1862. Hall, Fitz-Edward.** Vestiges of three royal lines of Kanyakubja, or Kanauj, with indications of its literature. Journal of the Asiatic Society of Bengal, xxxi. 1 ff.
- 1869. Govinda Deva S'āstri.** The Bālarāmāyana. A drama by Rājaçekhara. Edited etc. Benares. Reprinted from the Pandit, a monthly journal of the Benares college, devoted to Sanskrit literature, old series, vol. iii, nos. 25-35.
- 1871. Vāmanācārya.** The Viddhaśālabhañjikā edited etc. The Pandit, old series, vols. vi. and vii., nos. 65-73.
- 1872. Vāmanācārya.** The Karpūramañjarī edited etc. The Pandit, old series, vol. vii., nos. 73-76.
- 1873. (Jivānanda Vidyāsāgara.)** Bidhashala Bhañjika, a drama by Rājashekhara, with a commentary by Satyavrata Samasrami. Calcutta.
- 1873. Aufrecht, Theodor.** Ueber die Paddhati von Çarūgadharma. Zeitschrift der deutschen morgenländischen Gesellschaft, xxvii. 1-120.
- 1878. Borooah, Anundoram.** Bhavabhūti and his place in Sanskrit literature. Calcutta.
- 1879. Cunningham, A.** Report of a tour in the Central Provinces in 1873-74 and 1874-75. Archaeological-survey of India, ix. 85. Calcutta.
- 1881. Borooah, Anundoram.** Practical English-Sanskrit Dictionary. Vol. 3. With a prefatory essay on the ancient geography of India. Calcutta. See especially §§ 131 and the following.
- 1883. Müller, F. Max.** India: what can it teach us? London.
- 1883. Pischel, R.** [Review of] Kausika's Zorn (Tschandakauçika). Ein indisches Drama von Kschemisvara. Zum ersten Male und metrisch übersetzt von Ludwig Fritze. Göttingische gelehrte Anzeigen. 1883, pages 1217-41.
- 1883. Hariçandra.** Karpūr Mañjarī, sañtak (Yah nāṭak çuddha prakṛt bhāṣā mein Rājaçekṣara kabi kā banāya huā hai . . .) Bānāras: Āryayantralaya sambat 1939.
- 1883. Jibānanda Vidyāsāgara.** Bidhashala bhañjika, a drama by Rājashekhara-kabi. Edited with a commentary. Calcutta. "Dvitiyasamskaraṇam."
- 1884. Bhandarkar, R. G.** Report on the search for Sanskrit mss. in the Bombay Presidency during the year 1882-83. Bombay.

- 1884. Peterson, Peter.** A second report of operations in search of Sanskrit mss. Journal of the Bombay Branch of the Royal Asiatic Society, no. xlv. Pages 59f, 63f.
- 1884. Jivānanda Vidyāsāgara.** Balarāmāyaṇa nāma nāṭakam mahākavi ṣri Rājaṣekhara viracitam . . . vyākhyayānvitam. Calcutta.
- 1885. Cappeller, Carl.** Pracandapāṇḍava [or Balabhārata] ein Drama des Rājaṣekhara. Strassburg.
- 1886. Apte, Vaman Shivram.** Rājaṣekhara: his life and writings. Poona: "Arya-Bhushana" Press. Pages 51.
- 1886. Bhāskar Rāmchandra Ārte.** The Viddhasālabbhanjikā of Rājasekhara: with the commentary of Narayana Dixit . . . To which is added the Ritusambhāra of Kālidāsa with a close English translation and various readings by Keshava Rāoji Godbole. Poona.
- 1886. Peterson, Peter, and Durgāprasāda.** The Subhāshitāvali of Vallabhadeva. Bombay Sanskrit Series, no. xxxi. Bombay.
- 1887. Durgāprasāda and Kāśīnātha Pāṇḍuranga Paraba.** The Karpūramanjari (with the commentary of Vāsudeva) and the Bālabhārata of Rājaṣekhara. Bombay. Kāvya-mālā. 4.
- 1887. Flect, John F.** The date of the poet Rājaṣekhara. Indian Antiquary, xvi. 175-178.
- 1889. Kielhorn, F.** Siyadoni stone inscription. Epigraphia Indica, i. 162-179.
- 1890. Lévi, Sylvain.** Le théâtre Indien. Paris.
- 1890. Vaman Shastri Islampurkar.** A lucky wife or Karpoomanjari. Composed from Prakṛita or Maharashtri dialect. Bombay: "Tattva-vivechaka" Press. Vāgvilasa-ratnākara, ratna 1.

[This seems to be the most convenient place for the names of a few books (1. Dictionaries; 2. Grammars; 3. Texts; 4. Books on plants, minerals, etc.) to which I have made more or less frequent reference in the Notes to the Translation. The list includes only works whose titles have been abbreviated or about the precise edition of which there might be some doubt.—C. R. L.]

**BR.** = Sanskrit-Wörterbuch von Böhtlingk und Roth. St. Petersburg, 1855-75.

**OB.** = Sanskrit-Wörterbuch in kürzerer Fassung von Otto Böhtlingk. St. Petersburg, 1879-89.

**Molesworth** = Dictionary, Marāṭhī and English, by James T. Molesworth. 2d ed. Bombay, 1857.

**Hemachandra** = Hemak'andra's Abhidhānak'intāmaṇi, ein systematisch angeordnetes synonymisches Lexicon. Herausgegeben, übersetzt und mit Anmerkungen begleitet von Otto Böhtlingk und Charles Rieu. St. Petersburg, 1817.

**HD.** = The Des'ināmanālā of Hemachandra. Part I. Text and critical notes. By R. Pischel. Bombay, 1880. (See p. 117.)

**H.** = Hemacandra's Grammatik der Prakṛitsprachen, herausgegeben von R. Pischel. Halle, 1877-80. (See p. 117.)

- Vararuchi** = The *Prākṛita-Prakāśa*, or the *Prākṛit Grammar* of Vararuchi. Edited and translated by E. B. Cowell. Hertford, 1854.
- Jacobi** = *Ausgewählte Erzählungen in Māhārāṣṭrī. Zur Einführung in das Studium des Prākṛit. Grammatik. Text. Wörterbuch.* Von Hermann Jacobi. Leipzig, 1886. Appended is a sketch of the *Çaurasenī*.
- Whitney** = *A Sanskrit Grammar.* By William D. Whitney. 2d ed. Leipzig, 1889.
- Çakuntalā** = *Çakuntalā . . . by Kālidasa.* Edited by Monier Williams. 2d ed. Oxford, 1876. Cited on account of the annotations.
- Meghadūta** = *Meghadūta . . . von Kālidasa.* Herausgegeben von A. F. Stenzler. Breslau, 1874.
- Kādambarī** = *The Kādambarī of Baṇa.* Edited by Kācīnāth Pāṇḍurang Parab. Bombay, Nirṇaya Sāgara Press, 1890. The references are to page and line of the text; but may be found with equal facility in the translation of Miss C. M. Ridding, London, 1896.
- Harshacharita** = *The Harshacharita of Baṇa.* Edited by K. P. Parab and Dh. P. Vaze. Bombay, Nirṇaya Sāgara Press, 1892. The text references (as before) will serve also for the translation of Cowell and Thomas, London, 1897.
- Parab, Subh.** = *Subhāṣita-ratna-bhāṇḍāgaram, or Gems of Sanskrit Poetry.* Selected and arranged by K. P. Parab. 2d ed. Bombay, Nirṇaya Sāgara Press, 1886.
- Sprüche** = *Indische Sprüche.* Herausgegeben von O. Böhtlingk. 2d ed. St. Petersburg, 1870-73.
- Roxburgh** = *Flora Indica, or Descriptions of Indian Plants.* By William Roxburgh. Calcutta, 1874. Reprinted from Carey's ed. of 1832.
- Rājanighaṇṭu** = *Rājanighaṇṭu-saḥito Dhanvantariya-nighaṇṭuḥ.* Poona, 1896. *Ananda-ācrama Series*, no. 33.
- SR.** = *Saṅgīta-ratnākara.* Same Series, no. 35.
- Griffiths** = *The Paintings in the Buddhist Cave-Temples of Ajantā, Khandesh, India.* By John Griffiths. 2 vols., folio. London, 1896-97. The references to this work were added by me in the proofs. Hence their extreme brevity. It is to be hoped that some one with a good knowledge of the artificial poetry may make a careful study of these pictures.

## 2. *Rājaṣekhara's Life.*

**Earlier Opinions as to Rājaṣekhara's Date.** — The name of Rājaṣekhara has been known to Indian scholars ever since the beginning of our century. Extracts from two of his works were published by the late H. H. Wilson. That critic also tried to fix as his date the end of the eleventh or the beginning of the twelfth century A.D.

Aufrecht, in his treatise on the *Çārūgudharapaddhati*, collected the different verses ascribed in that anthology to the name of Rājaṣekhara



and expressed himself (p. 77) to the effect that, in his opinion, the poet was the immediate predecessor of Jayadeva.

Anundoram Borooah is of opinion that the tradition according to which Rājaṣekhara is said to have been a contemporary of Çamkara should be trusted, and that, accordingly, "we can safely fix the seventh century as his probable date."

I pass by the opinion of F. Max Müller that Rājaṣekhara lived in the fourteenth century, as being founded on a confusion of our poet with a younger Rājaṣekhara who wrote the *Prabandhakoça*, about 1347 A.D. (see p. 196).

The different allusions made by the poet himself in his works were discussed by Pischel, who came to the conclusion that Rājaṣekhara must have lived at the end of the tenth or the beginning of the eleventh century.

Peterson and Durgāprasāda assure us that Rājaṣekhara's real date is the middle of the eighth century; which, according to them, is shown by the fact that Kṣīrasvāmin, who was the teacher of Jayasinha of Kashmir (A.D. 750), quotes a verse from the *Viddhaçālabbhañjikā*, and that the king Mahendrapāla, to whom Rājaṣekhara himself refers as being a pupil of his own, was reigning in 761 A.D.

Vaman Shivram Apte, in discussing these various views, comes to the conclusion that Rājaṣekhara lived between the end of the seventh and the middle of the tenth century, most probably about the end of the eighth, because he quotes *Bhavabhūti* and is himself quoted in the *Daçarūpa*.

Durgāprasāda and Paraba place our poet between 884 and 959 A.D.

**Rājaṣekhara's Relations to Mahendrapāla, and to the Latter's Son, Mahipāla.**—Rājaṣekhara, in all his four extant plays, declares himself to be the spiritual teacher of a king Mahendrapāla or Nirbhayaṛāja. (Cp. *Viddh.* i. 6 (ed. *Arte*), *Raghukulatilako Mahendrapālāḥ sakalakalānīlayaḥ sa yasya ṣiṣyaḥ*; *Karp.* i. 5, *Mahindavālassa ko a gurū*; i. 9, *Nibbhararāssa taha uvajjhāo*; *Bālar.* i. 5, *Nirbhayaguruḥ*; *Bālabb.* i. 11, *devo yasya Mahendrapālaurpatīḥ ṣiṣyo Raghurāmaṇīḥ*).

Aufrecht had declared Mahendrapāla and Nirbhaya to be one and the same person, and their identity was proved by Pischel, p. 1221. Nirbhaya, accordingly, is a *biruda* or *ὄνομα πανηγυρικόν* of Mahendrapāla. The mss. of the *Karpūramañjarī* are in favor of the form *Nibbhara* (only the Jaina mss. read *Nibbhaya*), and Nirbhaya may be a false Sanskrit translation of this name.

Mahendrapāla's son was Mahipāla, the paramount sovereign of

Āryāvarta, i.e., according to Bālar. vi. 52<sup>1</sup> (p. 170.6, ed. Govinda), the country to the north of the Narmadā. Cp. Bālabh. i. 7<sup>1</sup> (p. 2. 16, ed. Cappeller), tena (Mahīpāladevena) ca RaghuvaiṇṇamuktāmaṇiuĀryāvarta-mahārājādhirājena ṣrīNirbhayanarendranandanenārādhitāḥ sabhāsadaḥ. Cp. C. Mabel Duff's *Chronology of India*, p. 296 and 82 ff.

**Rājacekhara lived about 900 A.D.** — Now Fleet has shown that this Mahīpāla must be identified with the king Mahīpāla of the Asni inscription, dated Vikrama saṁvat 974 = A.D. 917, and has thus proved that Rājacekhara lived at the beginning of the tenth century A.D. As pointed out by Pischel and Fleet, the Bālabhārata was performed in Mahodaya, and Mahodaya is another name of Kānyakubja (Bālar. x. 87<sup>1</sup>, 89<sup>1</sup> = p. 306. 6, 15), with which town Mahendrapāla and Mahīpāla are connected in the Siyadoni inscription. See Kielhorn, p. 170 f. For Mahendrapāla we have the dates 903–4 and 907–8. Fleet was not aware of the fact that Mahendrapāla and Nirbhaya are one and the same, and thought that Mahendrapāla must be another son or a grandson of Nirbhayanarendra, whose real name, according to him, was Mahīṣapāla. But this form of the word is rather suspicious, and the published photograph of the Asni inscription is in favor of Mahindrapāla, as pointed out by Kielhorn, p. 171<sup>16</sup>. As for this form, see Bühler, *Epigraphia Indica*, i. 244.

Kielhorn's summing up of the names of the four sovereigns of Mahodaya or Kānyakubja or Kanauj, as presented to us by the Siyadoni inscription, together with their known dates, may here be repeated for the reader's convenience from *Epigraphia Indica*, i. 171 :

1. Bhoja, A.D. 862, 876, and 882.
2. Mahendrapāla or Nirbhayanarendra or Mahīṣapāla, A.D. 903 and 907; pupil of the poet Rājacekhara.
3. His son Kṣitipāla or Mahīpāla or Herambapāla, A.D. 917; patron of Rājacekhara.
4. His son Devapāla, A.D. 948.

Fleet, *Indian Antiquary*, xv. 105 ff., has edited an inscription from Dighwa-Dubauli, of the Mahārāja Mahendrapāla of Mahodaya, dated Harsa saṁvat 155 = A.D. 761–2. As shown by Fleet, xvi. 175 ff., this feudatory Mahārāja must be quite a different person from the pupil of Rājacekhara, but may possibly have been one of his ancestors. Peterson and Durgāprasāda confounded both, and thus arrived at the false date mentioned above.

The historical facts being thus finally established, it is no longer necessary to comment upon other suggestions or conjectures respecting the

poet's date. Nor can any authority be attributed to the traditional account that Rājaṣekhara was a contemporary of Ṣaṇkarācārya. This opinion is founded on the Ṣaṇkaradigvijaya, a work which is, in every respect, very untrustworthy. The same must be said about the South Indian tradition according to which Rājaṣekhara was king of Malabar, his real name being Kulāṣekhara Perumāḷ. This king, according to the Keralotpatti or Keralaviṣeṣamāhātmya lived in 322 A.D. (!) See Apte, p. 13, note.

**Rājaṣekhara's Personal History.** A Yāyāvāra Brahman, of the Ṣaiva Sect. — Rājaṣekhara gives more details about himself and his family than most Indian authors. According to Bālar. i. 6<sup>b</sup>, 13<sup>a</sup>; Viddh. i. 5<sup>2</sup>, he belonged to a Yāyāvāra family. Hall, p. 14, note, translates yāyāvāra with 'maintainer of a sacrificial hearth'; and Nārāyaṇa Dīkṣita, in his commentary on Viddh. i. 5<sup>2</sup>, quotes Devala to show that yāyāvāra means a kind of grhastha: dvividho grhastho yāyāvāraḥ ḡlīnaḥ ca, 'there are two kinds of grhastha, the yāyāvāra and the ḡlīna.' But probably yāyāvāra is the name of the family. The Yāyāvāras were brahmans. Apte, p. 18, justly remarks that Rājaṣekhara must also be presumed to have been a brahman because he is said to be an incarnation of Bhavabhūti and because it is not becoming for a kṣatriya to be a guru or upādhyāya. On the other hand, Rājaṣekhara's wife, Avantisundarī, is called, at Karp. i. 11<sup>a</sup>, "The crest-garland of the Chauhan family," and was accordingly a Rajput princess. [Conjectures about her name in Pischel's Prākṛit-grammatik, p. 39-40.]

Rājaṣekhara seems to have been a Ṣaiva. This, as pointed out by Apte, p. 19, is rendered probable by the introductory stanzas to his works. Thus two of the four introductory stanzas in the Karpūramañjarī are in praise of Ṣiva and Pārvatī, as are also Viddh. i. 3 and Bālabh. i. 1, 2; whereas, in the Bālarāmāyaṇa, the abstract deity "vāṇinām gumpha" is extolled. But he cannot have been a bigot; for in the third ācāvāsa of the Yaṣastilakacampū we are told that he, like many other poets, when occasion arose, did honor to the religion of the Jains. See Peterson, A second report, 1884, p. 45 f.

**Rājaṣekhara's Place of Origin the Western Deccan.** — Rājaṣekhara's family seems to originate from Mahārāṣṭra, that is (cp. Bālar. x. 73<sup>1a</sup>, p. 302. 18 ff.), from Vidarbha and Kuntala. His great-grandfather, Akāḷajalada, is called, in the Bālar. i. 13<sup>1</sup>, p. 9. 1, Mahārāṣṭracūdāmaṇi, 'a crest-jewel of Mahārāṣṭra.' Nārāyaṇa Dīkṣita, in the introduction to his commentary on the Viddhaḡalabhañjikā, tells us that Rājaṣekhara in the Bālarāmāyaṇa declares himself to be from Mahārāṣṭra, and that he made use of the language of that country to a great extent. And in the

colophon to the Benares edition of the Karpūramañjarī, the poet is styled Mahārāṣṭracūḍāmaṇi 'a crest-jewel of Mahārāṣṭra.' On the other hand, in the Sūktimuktāvali, Rājaṣekhara's ancestor, Surānanda, is called Cedi-maṇḍalamāṇḍanam, 'an ornament of the country of the Cedis.'

Apte has pointed out that our poet is especially acquainted with Southern customs and places and often alludes to Southern rivers, such as Kāverī, Tāmraparṇī, Narmadā, etc. He knows "the black cheeks, the pure smile, and the teeth rubbed white with the rind of betel, of the Draviḍa women, the curling ringlets of Karnatic maidens; the pleasure-seeking propensities of Lāṭa," etc. See Apte, p. 20 f. In the Āucityavi-cāracarcū, v. 27, a stanza by Rājaṣekhara is quoted which does not occur in any of his known works:

karnāṭīdaṣaṇāṇkitaḥ ṣitamahārāṣṭrikāṭakṣāhataḥ  
 prāudhāndhrīstanapīḍitaḥ prapayimbhrūbhaṅgavitrāsitaḥ |  
 lāṭibāhuviveṣṭitaḥ ca malayastritarjantarjitaḥ  
 so 'yam saṁpratī Rājaṣekharakavir Varāṇasī vāñchati ||

'Marked by the teeth of the Karnāṭa maidens, hurt by the sharp glances of the Mahārāṣṭra women, pressed by the voluptuous breasts of the Āndhrīs, frightened by the frown of his beloved friend, embraced by the arms of the Lāṭa maidens, menaced by the fore-finger of the women from Malaya, the poet Rājaṣekhara nowadays is longing for Benares.' As the stanza is given by Kṣemendra, the Rājaṣekhara here mentioned is presumably no other than our poet. The countries that are named range from Cambay to Comorin, and justify little more than the conjecture that Rājaṣekhara was from the Western Deccan. And as we find him in the position of court-poet at Kanauj, far to the north, we must suppose that he, like Bīlhana, left his native country to seek wealth and fame at foreign courts.

**Rājaṣekhara at the Court of Kanauj.** — Rājaṣekhara seems to have been very proud of his position as the guru of king Mahendrapāla, and he mentions this fact in all his plays. In the Sūktimuktāvali we find a stanza by a pupil (antevāsin) of Rājaṣekhara, beginning āgaskārīṇi kūt-ṭabhapramathane. It would of course be impossible to tell whether this antevāsin was the king Mahendrapāla.

The poet's connection with the court of Kanauj seems to have continued on into the reign of Mahendrapāla's son and successor, Mahīpāla; for it was at the request of the latter that the Bālabhārata was represented. But we do not know how long Rājaṣekhara remained at Mahīpāla's court.

**Rājaṣekhara at the Court of Cedi.** — Rājaṣekhara seems also to have had some connection with the Cedi princes. His name occurs in verse

85 of the Bilhari inscription of the rulers of Cedi, published by Kielhorn in the *Epigraphia Indica*, i. 251 ff. The verse runs:

suçliṣṭabandhaghaṭanā vismitakavirājaṣekharaṣṭutyā |  
āstām iyaṁ ākalpaṁ kṛtiṣ ca kirtiṣ ca pūrvvā ca ||

‘May this composition, the several parts of which are well-joined, and which would deserve praise even from the wonder-struck poet Rājaṣekhara, last to the end of the world, as well as the preceding enlogy.’ (Kielhorn.) The reference to our poet in a Cedi inscription gains somewhat in its significance from a stanza in the *Sūktimuktāvali*, which is attributed to the name of Rājaṣekhara, and which may perhaps be of interest in this connection:

nadināṁ Mekalasutā nṛpāṇāṁ Raṇavigrahaḥ |  
kavināṁ ca Surānandaḥ Cedimaṇḍalamauḍanam ||

‘The Narmadā among rivers, Raṇavigraha among kings, and Surānanda among poets adorn the country of the Cedis.’ This verse seems to be written in praise of Raṇavigraha, and if that be the case, it cannot belong to the younger Rājaṣekhara. As shown by Fleet,<sup>1</sup> Raṇavigraha is a *biruda* of the Cedi prince Ṣaṁkaragaṇa, who lived about the middle of the tenth century. We may therefore, perhaps, conclude that Rājaṣekhara at some time of his life had connection with the Cedi court.

**Rājaṣekhara's Ancestry.**—Some details about Rājaṣekhara's ancestry are given in his works. His father was a high minister, mahāmantrin (Bālar. i. 7<sup>2</sup>; Bālabh. i. 8<sup>18</sup>), Durduka (Bālar. i. 13<sup>1</sup>), or Duhika (Viddh. i. 5<sup>2</sup>); and his mother's name was Ṣilavatī (Bālar. i. 13<sup>1</sup>). Poetical skill appears to have been traditional in the family. In a well-known stanza, Bālar. i. 13, we read:

sa mūrto yatrāsīd gaṇagaṇa ivākālaladalaḥ  
Surānandaḥ so 'pi ṣṛavaṇaputapeyena vacasā |  
na cānye gaṇyante Tarala-Kavirāja-prabhṛtayo  
mahābhāgas tasmīn ayam ajani yāyāvarakule ||

‘This illustrious man (Rājaṣekhara) was born in the Yāyāvāra family; to which belonged Akālaladala, like a host of virtues incarnate; and Surānanda, whose words are worthy of being drunk in by the cars; not to speak of others, such as Tarala and Kavirāja.’ See Aufrecht, p. 77. Pischel, p. 1223, gives a slightly different translation, and remarks that the verse does not prove that Tarala and Kavirāja belonged to Rājaṣekhara's family.

<sup>1</sup> The dynasties of the Kanarese districts of the Bombay Presidency from the earliest historical times to the Musalman conquest of

A.D. 1318. Gazetteer of the Bombay Presidency. Vol. i., Part ii., Bombay 1896, p. 414.

But in a stanza, given by Peterson in his Second Report, p. 59, and probably written by the younger Rājaṣekhara, it is expressly stated that Tarala was a yāyāvara.

Akālajalada was the great-grandfather of Rājaṣekhara : see Bālar. i. 13<sup>1</sup> ; Viddh. i. 5<sup>8</sup> ; Aufrecht, p. 4. Stanza 777 of Ārṇagadhara's Paddhati is attributed to Akālajalada ; and as his name is ingeniously woven into the stanza, with a double or hidden meaning (see Aufrecht, p. 4), we can hardly doubt the correctness of the attribution. The Subhāṣitāvali contains the same stanza, as no. 843 ; and here it is attributed to a "Southerner," dākṣiṇātya.<sup>1</sup> But whether this Southern poet, Akālajalada, the author of the stanza, is identical with the ancestor of Rājaṣekhara is not yet proved. According to a stanza ascribed to Rājaṣekhara in the Sūktimuktāvali, the dramatist Kādambarīrāma plagiarized from Akālajalada and thereby achieved fame as an excellent writer. See Peterson's introduction to the Subhāṣitāvali, p. 102.

Surānanda must also have been a poet, as may be inferred from the epithets given to him by Rājaṣekhara, in the Raṇavigraha stanza (above, p. 182), and as is directly stated in the stanza just quoted (p. 182).

Tarala's name occurs in a stanza which, in the Sūktimuktāvali and the Harihārāvali, is given under Rājaṣekhara's name :

Yāyavarakulaṣreṇa hārayaṣṭeṣ ca maṇḍanam |  
suvarṇabandharuciras Taralas taralo yathā ||

'As the central gem, brilliant with golden setting, adorns the necklace, thus Tarala, illustrious on account of his Suvarṇabandha, adorns the Yāyāvara family.' Suvarṇabandha, with its double meaning, seems to contain an allusion to some work of Tarala.

As for Kavirāja, this must mean a different person from the author of the Rāghavapāṇḍaviya, if indeed the word is here used as a proper name. It is, of course, often merely a honorific title, and is applied to various poets. Thus Rājaṣekhara himself, according to Karp. i. 9<sup>a</sup>, was successively called bālakavi and kavirāja ; and, at Viddh. i. 5<sup>2</sup>, he calls himself Kavirājaṣekhara — cp. Billhari inscription, p. 182. See Pischel, Die Hofdichter, p. 37.

<sup>1</sup>The Padyāvali contains a stanza (or see Pischel, Die Hofdichter des Lakṣmaṇa-sena, Göttingen, 1893, p. 10. more) ascribed to a poet "of the Deccan" :

### 3. Rājaṣekhara's Extant Writings.

Four plays are extant which are ascribed to Rājaṣekhara. Their names are as follows :

1. Karpūra-mañjarī.
2. Viddha-ṣālabhañjikā, or 'The Statue.'
3. Bāla-rāmāyaṇa.
4. Bāla-bhārata or Pracandā-pāṇḍava.

**Karpūra-mañjarī** [= Camphor-cluster]. — This is, in my opinion, the oldest of our poet's plays : see below. It is called a *Saṭṭaka*. This word is said, at i. 6, to mean a kind of *Nāṭikā* where the *praveçakas* and *viṣkambhakas* are wanting. The *Sāhityadarpaṇa* (no. 542) adds that it is written entirely in *Prākṛit* ; that the "marvellous flavor" (*adbhūta rasa*) prevails in it ; that its acts are named *javanikā* ; and that it, in other particulars, is like the *Nāṭikā* ; further (no. 429), that the title of a *Saṭṭaka*, as well as that of a *Nāṭikā*, is to be taken from the name of the heroine. And the *Karpūramañjarī* and the *Ratnāvalī* are cited as titles exemplifying the rule.

The *Karpūramañjarī* contains four acts called *javanikāntara*. It tells us how the king *Caṇḍapāla* marries *Karpūramañjarī*, the daughter of the *Kuntala* king, and thus becomes a paramount sovereign. The jealousy of the queen, and the machinations that bring the king and the heroine together, form the plot of the play. The *adbhūta rasa* is represented by the sorcerer *Bhāiravānanda* and his tricks. See *Apte*, p. 22 f. ; *Lévi*, p. 249 f.

That the *Karpūramañjarī* is the oldest of Rājaṣekhara's known plays I am inclined to infer from the circumstance that it was not, like the other plays, acted at the request of the king, but by the wish of the poet's wife *Avantisundarī*.

The *Karpūramañjarī* was edited for the first time by *Vāmanācārya* in *The Pandit*, 1866-72. Then follows the edition by *Durgāprasāda* and *Paraba*, 1887.

I have seen two paraphrases of the *Karpūramañjarī* in modern vernaculars. The first is a *Hindī* translation by the well-known poet *Harīçandra* (cp. *Grierson*, *The modern vernacular literature of Hindustan*, Calcutta, 1889, no. 581), and was printed in the year 1883. The other is a *Marāṭhī* translation, Bombay, 1890. See the chronological list under 1883 and 1890.

Of the existing commentaries, the best known is that of *Vāsudeva*,

which Durgāprasāda and Paraba have subjoined in their edition. It is hardly more than a Sanskrit paraphrase, and is of relatively small value. Much better is the South Indian commentary of Kṛṣṇasūnu. Pītāmbara's Jalpatiratnamañjarī is also of some use. The commentary of Dharmadāsa is known to me by name only. It is quoted by Durgāprasāda and Paraba in their edition of the play. For further information, see the critical account of the mss., p. xxiii ff.

**Viddha-çālabhañjikā.** — The next production of our poet seems to have been the Viddha-çālabhañjikā or The Statue. This is a Nāṭikā in four acts, and the author seems, in several points, to have imitated the Ratnāvalī. In one passage (iv. 1<sup>19</sup> = p. 113. 12 ff. in the edition of Ārte) the plays of Çriharṣa are perhaps directly alluded to. The plot is quite similar to that of the Karpūramañjarī. The King Candravarman of Lāṭa has no son. He therefore tries to pass off as a boy his only daughter Mṛgānkāvalī, and sends her under the name of Mṛgānkavarman to the Queen of King Vidyādharamalla.

In the first act, Vidyādharamalla tells the Vidūṣaka that he has, in a dream, seen a beautiful girl; but that, as he tried to catch her, she escaped, leaving her necklace. This was, as we learn in the third act, no dream, but an actual fact brought about by the contrivings of the King's minister, who knew who the disguised "boy" in the Queen's apartment was. An attendant persuades "the boy" to enter the King's sleeping-room, telling her that she would there meet the god of love. A seer had already foretold that whoever should take Mṛgānkāvalī to wife would become a universal emperor. And on this account the minister desired to bring it about that his royal master and Mṛgānkāvalī should fall in love with each other. Afterwards, the King sees in the garden some maidens amusing themselves at swinging, and among them recognizes the face he saw in his dream. He is now thoroughly enamored. In a pleasure house he beholds a picture and a statue of Mṛgānkāvalī, and puts the necklace on the statue. At last he gets a glance of the girl herself, but she immediately disappears.

In the second act, after some irrelevant incidents, the King again beholds his beloved, and learns that she is, in her turn, enamored of him.

In the third act, after a long dialogue, and a trick played by the Vidūṣaka upon the Queen's confidante Mekhalā, we find the King and the Heroine together in the garden. But their meeting is brought to a sudden end by the announcement of the approach of the Queen.

In the fourth act, the Vidūṣaka and his wife appear on the stage, the latter, asleep. In her sleep, she discloses the fact that the Queen is



intending to make the King marry Mṛgāṅkavarman in the disguise of a woman, in order to get her revenge for the trick played upon Mekhalā. Further on, the wedding takes place; and now a messenger comes from Candravarman to announce that his master has got a son, and that the supposed Mṛgāṅkavarman is in fact the daughter of Candravarman.

A good résumé of the play is given by Wilson, ii. 354-60. See also Apte, p. 24; Lévi, p. 215. Apte passes judgment on the literary merit of the play at p. 28.<sup>1</sup>

The play was represented at the request of ṣṛīyuvārājadeva (i. 5<sup>4</sup>), that is, according to Wilson, the heir-apparent, probably at his installation in the joint administration of the government. The heir-apparent must be Mahīpāla. But, as shown above (p. 181), there is some evidence that Rājaṣekhara was connected with the Cedi princes. It is therefore possible that Yuvārājadeva may be one of the Cedi princes, either Keyūra-varṣa Yuvārājadeva I., who reigned about the middle of the tenth century, or Yuvārājadeva II., who was a contemporary of king Vākpati of Mālava. See Kielhorn, *Epigraphia Indica*, ii. 504; and cp. C. Mabel Duff, *Chronology of India*, p. 293.

The *Viddhaṣālabhañjikā* was edited by Vāmanācārya (1866-71), Jīvānanda Vidyāsāgara (1873 and 1883), and Bhāskar Rāmchandra Ārte (1886). Ārte has subjoined the commentary of Nārāyaṇa Dīkṣita, the son of Raṅganātha Dīkṣita and a pupil of Dāmodara. Nārāyaṇa was a native of Mahārāṣṭra; according to Aufrecht, he lived in the eighteenth century.

**Bāla-rāmāyaṇa.**—This is a Nāṭaka in ten acts. Of all Indian dramas it is probably the greatest in bulk. The prologue alone, as Apte observes, is as long as an act, and each act has the bulk of a Nāṭikā like the *Ratnāvalī*. The number of stanzas is 741. It is hard to see how so lengthy a play could well have been brought out upon the stage. And the author himself seems to have felt this difficulty; for he says (at i. 12): "If some wise critic should find it to be a fault of this Bālarāmāyaṇa that it is too long, that acute critic should be asked whether or not some virtue is to be found in the *diction*. And if this be the case, well then, let him *read* and enjoy my six compositions." It is here of no importance whether the prologue is a later addition to the play, as is made probable by Pischel, p. 1227. On the other hand, we may conclude from the words of i. 1<sup>2</sup> that the play was really represented at the request of the king Mahendrapāla.

<sup>1</sup>[Without unfairness to Rājaṣekhara, non-Sanskritists can hardly accept Apte's strictures until some one has made a sympathetic translation and interpretation of the

piece. Such a treatment is in prospect from the pen of Mr. Montgomery Schuyler, Jr., a pupil of my friend, Professor Jackson of Columbia University.--C. R. L.]

The Bālarāmāyaṇa relates the whole history of Rāma from Sītā's svayamvara to the slaying of Rāvaṇa and the return to Ayodhyā after Sītā had passed through the ordeal of fire. Rāvaṇa is from the very beginning represented as the jealous rival of Rāma and as taking a part in the svayamvara; and his love and longing play a much more prominent rôle than his ferocity and cruelty. The banishment of Rāma is, in the Bālarāmāyaṇa, brought about by Āurpaṇakhā and other demons under the disguise of Daśaratha and Kāikeyī.

A full analysis of the play is hardly called for. It would involve a repetition of well-known incidents. The reader may consult Lévi, p. 272 ff.; Apte, p. 31 ff.; and Baumgartner, *Das Rāmāyaṇa und die Rāma-literatur der Inder*, Freiburg im Breisgau, 1894, p. 126.

As for his sources, the poet seems to give some hints concerning them in the stanza at Bālar. i. 16 and Bālabh. i. 12, which is ascribed to Dāivajña :

babhūva Valmīkabhavaḥ purā kavīś  
tataḥ prapade bhuvī Bhartṛmenṭhaṭam |  
sthitaḥ puṇar yo Bhavabhūtirekhayā  
sa vartate saniprati Rājasekharaḥ ||

‘He who in former days was the poet sprung from the ant-hill (Vālmīki) and subsequently assumed on earth the form of Bhartṛmenṭha and who again appeared in the person of Bhavabhūti, the same is now Rājasekhara.’

That our poet is largely indebted to the works of Vālmīki and Bhavabhūti is clearly shown by Apte. For the most part he drew upon the Rāmāyaṇa of Vālmīki; and where he deviated, “he clearly imitated Bhavabhūti; and there are unmistakable signs that he had the Mahāvīra-charita before him at the time of writing this play [cp. e.g. Bālar. x. 65 and Mahāv. i. 55]. . . . In the sixth act, he follows Bhavabhūti in exculpating Daśaratha's wife. . . . The scene of Lanka and Alaka is a clear imitation of Bhavabhūti etc.” See Apte, p. 37, 38. Lévi (p. 292 f.) speaks of Rājasekhara's relation to Bhavabhūti, and shows (Appendice, p. 37) that the former occasionally imitated Kālidāsa.

Bhartṛmenṭha is less known. Cp. Peterson and Durgāprasāda, *Introduction*, p. 92; Bühler, *Detailed report of a tour in search of Sanskrit mss.*, Bombay, 1877, p. 42; Aufrecht, *ZDMG.* 36. 368; Lévi, p. 183. Bhartṛmenṭha seems also to be called Hastipaka, which word is equivalent to Menṭha. His kāvya, Hayagrīvavadha, is known from the Rājatarāṅgiṇī and from quotations. Now I think that Lévi was right in inferring from the verse before us that Bhartṛmenṭha has, in some way or other, treated the history of Rāma. But I cannot deem Lévi's supposition (Appendice, p. 47), that the work in which Bhartṛmenṭha did so may

be the Bhaṭṭikāvya, to be a probable one. The same opinion that Lévi held, had been previously expressed by Borooah, p. 20.

Burnell's opinion of the Bālarāmāyaṇa is that "it has nothing remarkable about it but its prosy length." See Classified Index, p. 169. But it must be admitted that there are several passages of great lyrical beauty in it, and that the poet's mastery of the several languages is better shown in the Bālarāmāyaṇa than in any other of his plays.

The Bālarāmāyaṇa was edited by Govinda Deva, Benares, 1869, and by Jivānanda, Calcutta, 1884. No complete commentary is known to exist.

**Bāla-bhārata.** — Rājaṣekhara's last work is the Bāla-bhārata, or, as it is sometimes called, the Pracanda-pāṇḍava. Both names are used in the play itself: see i. 8<sup>b</sup> and 4. It is a Nāṭaka (see text, i. 8); and as such, it ought to contain at least five acts. In fact, however, it has only two. It seems accordingly to be incomplete, and was very likely "projected on the same plan as the Bāla-rāmāyaṇa" (Apte, p. 39).

As the poet himself tells us, the Bāla-bhārata is founded on the Mahā-bhārata. See i. 4, where Rājaṣekhara implores Vyāsa to grant him the help of his muse. The play has three stanzas taken directly from the Mahā-bhārata. These are: i. 18 = MBh. i. 62. 53 (= 2333); ii. 5 = MBh. i. 1. 111 (= 109) or v. 29. 53 (= 861); and ii. 6 = i. 1. 110 (= 108) or v. 29. 52 (= 860).

In the first act, the svayamvara of Drāupadī is described. In the second act we learn how Yudhiṣṭhira lost everything in gambling; how Duḥśāsana dragged Drāupadī by the hair of the head; and how at last the Pāṇḍavas depart to the forest.

For an account of the contents, see Apte, p. 40–41. See also Wilson, ii. 361. "The story is not very interestingly told; . . . but the verses are smooth and flowing," says Apte.

The play was represented at Mahodaya (Kanauj) before Mahīpāla, then paramount sovereign over Āryāvarta, and it appears to have been the last work of our poet.

The Bāla-bhārata was edited by Cappeller, Strassburg, 1885. See A. Weber's notice of the edition in Indische Studien, xviii. 481–3. It was also edited by Durgāprasād and Parab, Bombay, 1887, in the Kāvya-mālā. In this latter edition, after stanza i. 32, only the chāyā of the Prākṛit passages is given.

#### 4. Lost Works and the Anthologies.

**A Tradition of More than Four Works.** — Rājaṣekhara speaks of "our six works" at Bālar. i. 12, as we saw, p. 186. Four of these have been dis-

cussed. Of the other two we have at present no knowledge. If we may trust the statement made at Karp. i. 9, that the poet had already achieved eminence when he wrote the Karpūramañjarī, it may be that these other two works preceded the Karpūramañjarī and were his earliest productions. And it is of course possible that they are still extant under some other author-name (such, for instance, as Candra-cūḍa), equivalent in meaning to "Rājaṣekhara," but quite unlike it in form.

**Fragments in the Anthologies.** — The Anthologies give a considerable number of stanzas which they ascribe to Rājaṣekhara. It may be that some of these are taken from "these other two works." And it is worth while to assemble them here, either as a help for future students in the identification of the two works, if they are still extant; or else as fragments, if they are lost.

My collections are made from two anthologies: the Paddhati of Ārṇadhara, and the Subhāsitāvali of Vallabhadeva. It is convenient to have their dates given here. Ārṇadhara's work was written about 1363 A.D. (Grierson, *Modern Vernacular Literature of Hindustan*, p. 6). Vallabhadeva flourished probably between 1400 and 1450 A.D. (Bühler, *Kunstpoesie*, p. 71). I give first the twenty-five pratikas of the twenty-four stanzas which I have identified as parts of Rājaṣekhara's four known plays; and then those of the ten stanzas which I have not been able to trace in Rājaṣekhara's writings.

The few stanzas from Vallabhadeva's collection are marked "Val."; the rest are from Ārṇadhara's. In order to avoid "overrunning" of lines, I abbreviate Viddh. by V.; Bāla-r. by R.; Bāla-bh. by Bh.; and Karp. by K.

**Anthology-stanzas (24) identified in Rājaṣekhara's Writings.** — We will first examine the stanzas given by the Anthologies with or without explicit statement of authorship, and traceable to the writings of our poet.

The following eleven are ascribed by the Anthologist to Rājaṣekhara, either expressly by name, or else by reference to one of his plays, and are found in his writings:

- 3659. taramgaya dr̥ṣo. = V. iii. 27; R. iii. 25; Bh. i. 31.
- 3750. nirvyājā dayite. = R. iv. 44.
- 3757. abhyutthānam upāgate. = R. iv. 43.
- 3837. dhatte pañcakajinītale. = V. i. 43.
- 3928. vaktraçrijita-. = V. ii. 11.
- 3936. valneḥ çaktir. = R. v. 35.

Val. 322. udanvacchinnā. = R. i. 8. See Bhartṛhari, and below, p. 190.

Val. 1411. dāhombhaḥ. = V. ii. 21. Cp. K. ii. 29.

Val. 2223. bhindānaḥ sundarīnām. = V. i. 12. See below.

Val. 2281 = Val. 3446. lokottaraṁ caritam. = R. ii. 51.

Val. 2282. = pṛthvi sthīrā bhava. = R. i. 48.

The following eleven, accredited by the anthologist, Ṣārṅgadhara, to "Somebody" (*Kasyacit*, or the like), that is, given as anonymous verses, are found in Rājaṣekhara's writings :

1099. yasya vajramaṇer bhede. = R. iii. 66.

3077. kulagurur abalānām. "kasyāpi." = V. i. 1.

3282. padbhyām muktās. = Bh. i. 28.

3373. tad vaktraṁ yadi. = V. i. 14 ; R. ii. 17.

3516. upaprākārāgram. = V. i. 31.

3591. sāiraṇḍhīkarakṛṣṭa-. = V. ii. 23.

3719. vrajaty aparavāridhim. = V. iv. 1.

[3722. (= Val. 2223, above.) bhindāno māninīnām. = V. i. 12.]

3816. ye dolākelikārāḥ. = V. i. 27 ; cp. R. x. 55.

3912. celāñcalena. = V. ii. 9.

3929. amandamaṇi-. = V. ii. 6.

The stanza *dr̥ṣṭā dagdham* is given as an anonymous one by Vallabhadeva, no. 1309 ; while Ṣārṅgadhara (no. 3078) ascribes it to Kṣemendra (about 1037 A.D. !). As a matter of fact, it is found more than a century earlier, at Viddh. i. 2. (See also Sprüche.)

Three of Rājaṣekhara's stanzas occur in one recension or another of the Ṣatakas of Bhartṛhari (about 650 A.D.). Did our dramatist take them from his predecessor? or were they taken from Rājaṣekhara by some later redactor of the Ṣatakas and added thereto (as was the case with Kālidāsa's *anāghrātam pāṣaṇam*)? Apte discusses the question at p. 52 and deems the latter alternative the more likely. Vallabhadeva ascribes the first to Rājaṣekhara, see above. For detailed references, see Sprüche, where all three are given. The stanzas are :

Bālar. i. 8, udanvacchinnā bhūḥ (see above) ;

Bālar. iii. 17, sthitiḥ punye 'raṇye ;

Bālar. vii. 40, vahati bhuvanaṇṇam.

**Anthology-Stanzas (10), "of Rājaṣekhara," not yet traced.**—There remain a few stanzas which the anthologies ascribe to Rājaṣekhara, but which have not yet been traced by me to any of his known works. They are :

85. tam vande padmasadmānam.

251. nūnaṁ dugdhābhi-. (See Indische Sprüche, 3806.)

3423. āhāre viratiḥ. (Sprüche, 1079.) = Val. 3485, as anonymous.  
 3926. cañcallolāñcalāni.  
 Val. 2563. indor lakṣma.  
 Val. 3046. dātur vāridharasya.  
 174. trayo 'gnayas trayo vedāḥ.  
 188. Bhāso Rāmila-Somilāu.  
 189. aho prabhāvo vāgdevyāḥ.  
 190. Sarasvatīpavitrāṇām.

The first of these ten looks like the introductory stanza of some lost work. The Rājaṣekhara to whom the last four are ascribed is, I opine, the younger Rājaṣekhara, of later date than our dramatist (see p. 196).

### 5. *Rājaṣekhara and the Prākṛit Literature.*

**The Literary Prākṛits and the Real Vernaculars.** — Rājaṣekhara's writings would probably be of less importance to us if we were better informed about the history of Prākṛit literature. But on this subject our knowledge is exceedingly limited. The word Prākṛit itself has different meanings. Thus in modern Indian books, we find it used in the sense of vernacular; but its general use is to designate the literary dialects described by the Prākṛit grammarians. These dialects were not real vernaculars, and are clearly distinguished from them by native writers, the literary dialects being called Prākṛits, while the spoken vernaculars are called Apabhraṅgas or Deçibhāṣās.

The Prākṛits are, of course, developed from Apabhraṅgas, and the first beginnings of Prākṛit literature must therefore be traced back to the old literature in the vernaculars; but this task still lies beyond the reach of our abilities. From a comparative analysis of the ancient literary remains of India, it must be concluded that, from the earliest times, there were many stanzas current among the people, relating old legends and traditional tales, and that many of those stanzas were current in the old vernaculars. Most of them are probably incorporated in the great Indian epics, and our principal knowledge of them must be derived from those sources. Such stanzas are alluded to and quoted as early as in the time of the Brāhmaṇas; and several Vedic hymns must be reckoned to that branch of literature. But this question is connected with the history of Indian literature in general and cannot be discussed here. Our present inquiries must be restricted to the poetical literature in Prākṛit proper, and I must therefore leave out of account the large Pāli literature, which has a history of its own, and also the literature of the Jainas, though this

sect has exerted the preponderating influence upon the development of Prākṛit literature in general. Thus most of the authors who have written on Prākṛit grammar and lexicography are Jainas. And the circumstance that the Jainas chose the Māhārāṣṭrī for their literary compositions, contributed greatly to the development of that language for literary uses.

On the other hand, the Jainas cannot be supposed to have written in a language not before used in literature, and modern inquiries point to the conclusion that a large poetical literature existed in Prākṛit, though only a small portion of it has come down to us. The reason for this fact is not very hard to find. The golden age of Prākṛit literature falls in the time before the Sanskrit literature had reached its classical perfection. The great gap in the history of that literature, between the end of the epic period and the epoch which Max Müller called the renaissance of Sanskrit literature, has proved to be partly an illusion, and we now know that Sanskrit literature dates much farther back than was formerly supposed. But its fuller development at the hands of the great mediæval poets of India absorbed all the interest of the educated classes, and to this day the systematic searches for mss. in India have often had Sanskrit literature chiefly in view.

**Early Prākṛit Lyrics.** — The oldest poetry of India is contained in the Vedic hymns and belongs to the religious branch of lyrics. In later times, we find this branch of literature represented by the poems of the different Indian sects, the religious gāthas, the stotras, and stutis. A good deal of this literature is written in Prākṛit, but must be treated in connection with the religious history of India, especially that of the Jains. It is in the secular lyrics that the Indian literature has reached its highest perfection. This literature has not produced many complete works, but is generally contained in numerous detached verses, each giving a little genre-picture of Indian life. Most of these verses are erotic, and are generally admired by the critics.

**Hāla's "Seven Centuries."** — Such verses were, in early times, collected into anthologies, often called gāthas or centuries. The most ancient extant anthology that we know is the Sattasāi or the "Seven Centuries" of Hāla. This work is entirely written in Māhārāṣṭrī Prākṛit, and we have no knowledge of the existence of any work, of that kind and of equal age, written in Sanskrit. Hāla is another name of Sātavāhana, a name which often occurs in the Andhrabhṛtya dynasty. Hāla was probably not himself the compiler of the Sattasāi, but only the compiler's

patron. The time of his life cannot be fixed with certainty, but he probably belongs to the first centuries of our era, and he must have lived a long time before Bāṇa, who, in his *Harṣacarita*, Introduction, verse 13, praises the *Sattasaī*. In Hāla's anthology, the author's name is quoted after many of the verses, and from this fact we may conclude that Prākṛit lyrics have a history which goes back to a time long before Hāla. Unfortunately we do not know anything but the names of some of these poets. Nor are we much better informed as to the later development of this branch of Prākṛit literature.

**Jayavallabha's Vajjālagga.**—Bhaṇḍarkar, Report for 1883-84, p. 17, notices a second anthology, the *Vajjālagga*, composed by the Cvetāmbara Jain, Jayavallabha. I cannot, from the materials at my disposal, fix his time; but the commentary of Ratnadeva is dated in the year 1393, which must, according to Bhaṇḍarkar, be of the Vikrama era, and the same scholar has found verses from the *Gauḍavaho* in the collection. The name *Vajjālagga* is derived from the systematic arrangement in *vrajyās* or chapters, each treating a different subject. There are 48 such chapters, which are enumerated in 5 *gāthās*. The total number of verses is 704; and, judging by the specimen given by Bhaṇḍarkar, the *Vajjālagga* must be much like to the *Sattasaī*. For the form of the title, cp. Bhaṇḍarkar, l.c., p. 324, comm. on stanza 4; and HD. 7. 17. The language is the *Māhārāṣṭrī*.

I am not aware of the existence of other poetical anthologies in Prākṛit.

**Ānandavardhana's Visamabāṇalīlā.**—Ānandavardhana, who, according to the *Rājatarāṅginī*, v. 34, obtained fame under the king Avanti-varman of Kashmir (855-84), wrote a Prākṛit poem, the *Visamabāṇalīlā*. We know this work from quotations in the author's rhetorical work, the *Dhvanyāloka*. These quotations seem to show that the *Visamabāṇalīlā* was also an anthology, probably written for the use of poets (*kavivṛt-pattaye*, *Dhvanyāloka*, iv. 7).

Ānandavardhana quotes verses in *Apabhraṇṣa* and may have composed his anthology also in *Apabhraṇṣa*. The quotations by Hemacandra must be taken from some such work, but we do not know anything more about it, and the *Apabhraṇṣa* literature lies outside of our subject. Nor can I here dwell on works such as the *Rṣabhapañcāṅgikā* of Dhanapāla (tenth century), because it belongs to the religious literature of the Jains.

**Guṇāḍhya's Brhatkathā.**—The lyrical Prākṛit literature is, for the most part, written in *Māhārāṣṭrī*. But the first name which occurs in the poetical Prākṛit literature, is connected with another dialect, the *Pāñcācī*.



The poet Guṇāḍhya is said to have written his Bṛhatkathā in that language. Guṇāḍhya is commonly supposed to have lived in the first centuries of our era. See Bühler, Report, p. 47. The Bṛhatkathā was not an original work of Guṇāḍhya, but a compilation of folk-tales then current, such as the Pañcatantra and the Vetālapañcaviṅcati, which collections are, to this day, widely spread in the modern vernaculars of India. The work itself has not been found, but we know it pretty well from the two translations, one by Kṣemendra, the Bṛhatkathāmañjarī, and the other by Somadeva, the Kathāsaritsāgara. According to the testimony of those authors and of Daṇḍin, it was written in the Pāīcāī language. This dialect is described by Hemacandra in his Prākṛit grammar, iv. 303 ff., and it is probable that Hemacandra made actual use of a copy of the Bṛhatkathā. See Pischel, De Grammaticis Prācriticis, Vratislaviae, 1874, p. 33. Bühler, also, when in India, was told that manuscripts of the work were still extant.

The Pāīcāī seems to be more closely connected with the really spoken vernaculars of ancient India than is any other literary Prākṛit. And that branch of literature which is represented by the Bṛhatkathā must always have been popular. In some of the Sanskrit collections of folk-tales we also find verses in the old vernaculars, the Apabhraṅsas. But the history of this literature is too closely connected with the general literary and linguistic history of India to be dealt with here, and we shall only state the fact that the earliest collection of folk-tales of which we have certain knowledge was written in Prākṛit.

In the Mahākāvya, on the other hand, the priority must unquestionably be assigned to the Sanskrit literature. Aside from the Rāmāyaṇa, no Prākṛit kāvya can claim an antiquity equal to that of the Buddhacarita of Aśvaghoṣa.

**Prākṛit Kāvya. Rāvaṇa-vaha.**—The oldest Prākṛit kāvya is the Setubandha. This poem, whose Prākṛit name is Rāvaṇavaha or Dahamuhavaha, contains in 15 Sargas the story of Rāma, from the starting of the monkey army to the slaying of Rāvaṇa. It was formerly ascribed to Kālidāsa; so by the commentator Rāmadāsa, who lived under the emperor Akbar. And also in the colophons the name of Kālidāsa occurs. But tradition generally ascribes the poem to Pravarasena. Thus Bāṇa does, in the Harṣacarita, Introduction, verse 14, and Kṣemendra, in the Aucityavieṇacarcā, verse 16. According to Rāvaṇavaha, i. 9, the work seems to have been completed at the request of a king by some poet. Pravarasena was therefore probably a king. We know four kings by that name. As the Rāvaṇavaha is mentioned by Daṇḍin and Bāṇa, it cannot be later than

the sixth century. Tradition seems to point to one of the two Kashmirian kings of that name. The poem was perhaps written on the occasion of the building of a great bridge over the Vitastā or Jehlam by Pravarasena II. See *Rājatarāṅgiṇī*, iii. 354. This king is now commonly placed in the sixth century after Christ.

It is likely that Pravarasena was not himself the author, but that the work was merely dedicated to him. We cannot ascertain who the real author was. But it is not probable that we have to do with a work by Kālidāsa. The excessive use of compounds is not in accord with Kālidāsa's style; and it would be difficult to understand why Bāṇa and Kṣemendra did not ascribe the work to Kālidāsa, if it were really written by him.

**Bappai-rāa's Gauda-vaha.** — Another Prākṛit kāvya is the Gaudavaha of Bappai-rāa, written about 750 A.D. and in celebration of the poet's patron, king Yaçovarman of Kanauj. This poem seems to have come down to us in mutilated form. The different parts of it are very loosely connected, and the theme itself, the slaying of the Gauda king, is hardly more than vaguely alluded to. The king Yaçovarman was subjugated by the king Lalitāditya of Kashmir (about 726 A.D.), and Bappairāa therefore was a contemporary of Bhavabhūti. See *Rājatarāṅgiṇī*, iv. 144. His Sanskrit name is Vākpatirājā, probably a translation of the Prākṛit name.

Ānandavardhana, in his *Dhvanyāloka*, quotes verses from a third Prākṛit kāvya, the *Harivijaya* of Sarvasena, which work is not otherwise known.

Rājaṣekhara is not known to have written other works than dramas.

**Prākṛit Drama: Saṭṭakas.** — The Indian drama seems to have its root partly in Sanskrit, partly in Prākṛit literature. The one play which is written in Prākṛit exclusively is the *Karpūramañjarī*. But we are, I think, right in concluding from the definition of the word *saṭṭaka*, given in the work itself, that the *Karpūramañjarī* was not the first composition of its kind. And the word *saṭṭaka* occurs, in the form *sāḍaka*, as early as on the *Bharhut stūpa*. The quotation from Tagore, given by Lévi, ii. 5, may help us to understand the origin of the *saṭṭaka*. In most characteristics it agrees with the *Nāṭikā*, but was perhaps classed separately, not only because it was written entirely in Prākṛit, but also because a distinct kind of dancing was used in it.

**Karpūra-mañjarī the only Saṭṭaka Extant.** — At all events, Rājaṣekhara's work is the only extant pure Prākṛit drama; and his chief importance in the history of Prākṛit literature lies in the fact that he has

given to us a unique specimen of a kind of literature which has perhaps a history of its own.

**This Play Important for the History of the Drama.**—The Karpūramañjarī is also of importance for the history of the Indian drama in general. To judge from some indications in the rhetorical literature, we must suppose that, in early times, a sthāpaka (as well as the sūtradhāra) had something to do with the arrangement of the play. But in most of the known plays, the sthāpaka has disappeared. In his recension of Lévi's book, *Le théâtre Indien*, in the *Göttingische Gelehrte Anzeigen*, 1891, p. 361, Pischel has suggested that this fact is owing to a reformation by Bhāsa (cp. Pischel, *ibidem*, 1883, p. 1234).

In the Karpūramañjarī we still find the sthāpaka in action. Most of the mss., it is true, have substituted the more usual word sūtradhāra for sthāpaka, where the latter occurs; but it clearly appears from the whole arrangement of the introduction that this proceeding is false. In i. 12<sup>3</sup>, we learn that the "ajjo" is busy with his wife in the tiring-room. There is no question that the word ajja or ārya in this passage means the sūtradhāra. It therefore follows that the sūtradhāra was not on the stage between the end of the nāndī and that of the prastāvanā. We must accordingly conclude that those manuscripts are right which represent a sthāpaka as coming on the stage immediately after the nāndī.

It may also be noted here that this same passage, i. 12<sup>3</sup>, clearly shows that the female rôles were sometimes played by female actors.

The nāndī itself is of interest in the Karpūramañjarī, because verses are recited after it. This is a curious fact. We find the same again in the Pārvatīpariṇayanātaka. (Pischel, *l.c.*, p. 360.) The Karpūramañjarī, accordingly, may be consulted with profit by the student of the general history of the Indian drama; and it is not unlikely that the Saṭṭaka has on this point preserved traces of a more ancient stage of development in this branch of literature.

## 6. Other Poets mentioned by Rājaṣekhara.

**Several Other Poets are occasionally mentioned in the Writings of Rājaṣekhara.**—Many of the memorial verses which occur in the anthologies, and are ascribed to him, were most probably not written by our poet. Some of them are, according to the Harihārāvali, taken from the "Bhojaprabandha of Rājaṣekhara." It is, accordingly, probable that they are extracts from the Prabandhakoṣa of the *younger* Rājaṣekhara, which was written in 1347. Most of those verses are collected in alphabetical

arrangement, after the name of the poets mentioned, in the introduction to the edition of the Karpūramañjarī in the Kāvya-mālā. In this place I can only take notice of the poets alluded to in Rājaṣekhara's plays.

Hariuddha, Nandiuddha, Pottisa, and Hāla are mentioned as poets at Karp. i. 20<sup>20</sup>. The Tanjore mss. of this passage, however, have, instead, the names Haribambasiddhi (?), Oddisa, Pālittā, Campārā, and Mallasehara. With reference to these names, see Pischel, Göttingische Gelehrte Anzeigen, 1891, p. 365.

Aparājita is mentioned at Karp. i. 8<sup>3</sup>, as a poet contemporary with Rājaṣekhara, and as speaking in terms of highest praise of the merits and achievements of Rājaṣekhara. In the Tanjore mss., Aparājita bears the surname Babbarārā. He is said to be the author of a Mṛgāṅkalekhākathā. This work is not otherwise known, but was probably a composition founded on a tale like that of Kathāsaritsāgara 65. 221 ff. Stanzas by Bhaṭṭāparājita occur as no. 1024 of the Subhāsitāvali (see also the Introduction thereto, p. 103) and in the Padyāvali.

Çaṅkaravarman or Kṛṣṇaçaṅkaraçarman was another contemporary poet. His name is mentioned in the first form at Bālar. i. 16<sup>2</sup>; and in the second at Viddh. i. 6<sup>1</sup>. He is called sabhya in the Bālarāmāyaṇa, and goṣṭhigariṣṭha in the Viddhaçālābhañjikā; but he is not otherwise known. A Çaṅkaravarman occurs among the poets of the Sūktimuktāvali.

Dāivajña is mentioned at Bālar. i. 15<sup>2</sup> and Bālabb. i. 11<sup>1</sup>. This may be a proper name and refer to some contemporary poet. Or it may be a simple appellative, to be rendered by 'fortune-teller' (so Fleet, p. 176).

## 7. *Mentions of Rājaṣekhara in the Literature.*

**By Vasukalpa, Abhinanda, and Somadeva.** — According to Aufrecht in the Catalogus catalogorum, p. 502, Rājaṣekhara is mentioned in the Sūktimuktāvali as a contemporary poet by Vasukalpa and Abhinanda. We do not know anything about Vasukalpa, but we have two poets named Abhinanda. The one is known as the author of a kāvya, the Rāmācarita, and was the son of Çatānanda. The other was called Gāṇḍābhinanda, and was a son of Jayanta Vṛttikāra. His great-great-grandfather lived under king Muktāpīḍa Lalitāditya of Kashmir, whose accession, according to Bühler, cannot have taken place before 724. Gāṇḍābhinanda must therefore have lived about the middle of the ninth century. He is known as the author of the Kādambarikathāsūtra and of the Yogavāsiṣṭhasūtra. Bühler, Indian Antiquary, ii. 102 ff., thought the two Abhinandas to be one and the same. On that point, cp. Durgāprasāda and Paraba, Kāvya-mālā, Part ii. 50. Abhinanda is also quoted, Suvṛttatilaka iii. 16, 29.

Rājaṣekhara's name is further mentioned in Somadeva's Yaçastilakacampū. According to the colophon, this work was written çaka 882 = A.D. 960. As mentioned above, we are told in the third āgavāsa that Rājaṣekhara occasionally pays honor to the religion of the Jains. As far as I can see, these words cannot apply to the known works of the poet.

**In the Daçarūpa and the Sarasvatī-kaṇṭhābharana.** — The Daçarūpa quotes Karp. i. 23 (iii. 14 = p. 117 in Hall's edition), Viddh. i. 31 (iv. 50 = p. 182), and Bālar. iv. 60 (ii. 2 = p. 62). The last passage is said to be taken from the Hanumannāṭaka — see Jivānanda's ed., ii. 14.

From the Sarasvatī-kaṇṭhābharana (ed. by Anundoram Borooah, Calcutta, 1883), I have noted the following quotations: Bālar. i. 42 (p. 224); Bālar. iii. 25 = Viddh. iii. 27 = Bālabh. i. 31 (p. 214); Bālar. v. 8 = Viddh. iii. 2 (p. 315); Bālar. vi. 19 (p. 81); Bālar. vi. 34 (p. 26); Karp. i. 1 (p. 138); Karp. i. 19 (p. 348); Karp. i. 25 (p. 348); Karp. ii. 11 (p. 108); Karp. ii. 42 (p. 194); Viddh. i. 3 (p. 149); Viddh. i. 8 = Bālabh. i. 9 (p. 67); Viddh. i. 14 = Bālar. ii. 17 (p. 215); Viddh. i. 15 (p. 179); Viddh. i. 19 (p. 367); Viddh. i. 20 (p. 72); Viddh. i. 31 (p. 223); Viddh. iii. 5 (p. 104 and 214); Viddh. iii. 14 (p. 72). Cp. Colonel G. A. Jacob, Journal of the Royal Asiatic Society, 1897, p. 304 ff.

**In Works of Kṣemendra.** — Kṣemendra, also, in several of his works gives references from Rājaṣekhara's plays. In the Āucityaviçāracarcā, we find Bālar. i. 39 (v. 13); ii. 20 (v. 20); iv. 1 (v. 36); v. 11 (v. 14); x. 41 (v. 12); Bālabh. ii. 11 (v. 12); Karp. i. 18 (v. 18); and likewise the following stanzas which I cannot trace: citācakraṁ candraḥ (v. 15); strīṇām madhye (v. 16); Karṇātīdaçanāṅkitāḥ (v. 27). In the Kavikaṇṭhābharana only one stanza by Rājaṣekhara is quoted (nakhadalitalaharidrāgranthigāure, 5. 1), and this one is not from his known works. In the Suvṛttatilaka, iii. 35, Rājaṣekhara is praised for his ability in the Çārdūlavikriḍita metre; and from his works the following two passages are given, namely, Viddh. i. 30 (at ii. 23) and Bālar. i. 63 (at ii. 41).

**In the Kāvya-prakāça, Prākṛta-piṅgala, etc.** — The Kāvya-prakāça also contains a number of citations from Rājaṣekhara. Thus we find there Karp. i. 19, 20; ii. 4, 9; Viddh. i. 2; etc. (cp. Jacob, l.c., 1898, pp. 294, 303, 305, 313). Further quotations from Rājaṣekhara, and mentions of him, are found in the Prākṛtapiṅgala (Karp. i. 4, 20, 22, 23, 26; ii. 5); Gaṇaratnamahodadhi (see Pischel, p. 1223); Hemacandra's Prākṛit grammar (see Pischel, l.c.); Maṅkha's Çṛikaṇṭhacarita (xxv. 74); Abhinavagupta (see Jacob, l.c., 1897, p. 297); Ruyyaka (see Jacob, l.c., 1897,

p. 307); and in later works, such as the Kuvalayānanda, the Sāhitya-darpaṇa, and Mārkaṇḍeya's Prākṛit grammar; also in Kāleyakutūhala.

A special interest has been attached to the quotation in Kṣīrasvāmin's commentary on Amara i. 8<sup>1</sup>, where, in speaking of the form gonasa, he quotes Viddh. i. 3 to show that the form gonāsa also is used in the same sense. Kṣīrasvāmin further quotes Viddh. i. 11 to show that tāra is neuter as well as feminine. Cp. Apte, p. 6. Peterson identified the commentator Kṣīrasvāmin with Kṣīra, who is mentioned, Rājatar. iv. 489, as the tutor of king Jayāpīḍa; and thus he came to the conclusion that Rājaṣekhara was much older than we now know him to be. Aufrecht on the other hand had already stated (ZDMG. 28. 104) that Kṣīrasvāmin must have lived in the eleventh century, since he quotes Bhoja and is himself quoted by Vardhamāna.

### 8. *Rājaṣekhara's Prākṛit.*

Rājaṣekhara was, to use Apte's words, "a poet of great learning and much information." The poet himself seems to be very proud of his linguistic skill, as he directly calls himself sarvabhāṣāvicakṣaṇa (Bālar. i. 10<sup>1</sup>) or sarvabhāṣācadura (Karp. i. 7<sup>1</sup>). Bālar. i. 11, he mentions the different languages used in literary compositions: Sanskrit, Prākṛit, Apabhraṇṣa, and Bhūtabhāṣā. As far as we know, he himself wrote only in Sanskrit and Prākṛit. It would be out of place here to discuss his knowledge of Sanskrit. It must suffice to state that he shows a great proficiency in that language. I must here be contented to examine his Prākṛit. The Prākṛits of the plays, it must be remembered, were no really spoken vernaculars; but rather, essentially literary fictions founded on the vernaculars. They were perpetually influenced, not only by the Sanskrit, but also by the spoken languages. Most of the so-called deśi-words must be derived from this last source. Cp. S. P. Pandit's note to Dhruva's article on the Rise of the Drama, Transactions of the Ninth International Congress of Orientalists, i. 313.

**Çāurasenī and Māhārāṣṭrī.** — These are the only Prākṛit dialects which occur in the writings of Rājaṣekhara. Herein, therefore, he has not evinced a breadth of linguistic knowledge comparable with that of the author of the Mṛchakatikā.

[**Addition** by the General Editor. — In order that this volume may be of service to students of Prākṛit in America, to whom, for the most part, no help from a teacher and no elementary books will be accessible, I am constrained to make the following Addition. For a good general account

of Prākṛit, see Jacobi's article, "Prākṛit Languages," in Johnson's Universal Cyclopædia.

The Çāurasenī is used as the conversational dialect, that is, in the prose passages; while the Māhārāṣṭrī is regularly used in the stanzas. Upon this point the beginner should consult Jacobi, Introduction, §§ 9, 10. The chief distinctive peculiarities of the Çāurasenī are succinctly stated by Jacobi, pages LXX-LXXII. These the learner should study. I am convinced that the best basis for a clear understanding of the differences between the two dialects is afforded by some concrete examples. I have therefore thought it worth while to devote a little space to a collection of some of the doublets which actually occur in this play. In the first column is given the Sanskrit form; in the second, its Çāurasenī counterpart; and in the third, the Māhārāṣṭrī form.

**Çāurasenī-Māhārāṣṭrī Doublets used in this Play. —**

Sanskrit.	Çāurasenī. (Prose.)	Māhārāṣṭrī. (Verse.)	Sanskrit.	Çāurasenī. (Prose.)	Māhārāṣṭrī. (Verse.)
atha	adha	aha	sthita	thida	thia
tathā	tadhā	tahā	sthāpita	thāvida	thāvia
yathā	jadhā	jahā	kalita	kalida	kalia
katham	kadhām	kahām	kvathita	kaḍhida	kaḍhia
iha	idha	iha	ghatita	ghaḍida	ghaḍia
tatas	tado	tao	dayitā	daida	daia
etad	edaū	eaū	puṅkhita	puṅkhida	puṅkhia
			bhūṣitā	bhūsidā	vi-būsiā
eti	edi	ei	bhṛta	bharida	bharia
jānāti	jānādi	jānāi	ni-veṣita	ni-vesida	ni-vesia
dadātu	dedu	deu	ava-tirṇa	odipṇa	ava-inṇa
bhavati, -tu	bhodi, -du	hoi, hou	adbhuta	acc-abbhuda	abbhua
bhaviṣyati	bhavissadi	hohii			
labhate	lahadi	lahai	prasṛti	pasadi	pasai
varṭate	vaṭṭadi	vaṭṭai	prabhṛti	pahudi	pahui
-varṭatām	pavattadu	paattau	prākṛta	pāuda	pūua
tiṣṭhati	ciṭṭhadi	ṭhāi	saṁskṛta	sakkada	sakkaa
harati	haradi	harai	manoratha	maṇoradha	maṇoraha
			marakata	maragada	maragaa
kathiyatām	kadhīadu	kahijjau	mithuna	midhuṇa	mihūṇa
kriyatām	kariadu	kijjau	ratna	radana	raṇa
dr̥ṣyate	disadi	disai	rati	radi	rai
bhanyate	bhaṇṭadi	bhaṇṇai	rīti	ridi	rii
			latā	ladā	laā
kr̥ta	kida	kaa	vāta	vāda	vāa
gata	gada	gaa	çata	sada	saa
jāta	jāda	jāa	sarasvatī	sarassadi	sarassai
jita	jida	jia	sarit	sura-saridā	sariā
hita	hida	hia	manmatha	mammadha	vammaha
ā-nīta	ā-ṇida	ā-ṇia	divasa	divasa	diaha

These forms can all be easily found in the Glossarial Index : and from the Index it appears at a glance which of the citations are prose and which are poetry, the exponential part of the citation being a number for the prose and a letter for the verse. By the help of this table it will be easy to form a clear idea of the extent to which the manuscripts, as we have them, conform to the prescriptions of the native grammarians or disregard them.]

[END OF THE ADDITION.]

**Rare and Provincial Words.**—The most striking feature of Rājāṣekhara's Prākṛits is his abundant use of rare and provincial words. We give some instances from the Karpūrainājārī :

ubbimbira	caṅgima-	taratṭi	bhasala	bakkara
olaggāviā	caṭṭi-	tasara	bhuthalla <sup>1</sup>	vacchoma
olla	campia	timisa	bhulla	vacchomī
kaṅkellī	calli	pakkhāujja	maratṭa	varilla
kaṇḍāriūṇa	chailla	pāḷisiddhi	maradhī	vindurilla
kandoṭṭa	chollai	pālittā	mahalla	sāhulā
koḍḍa	ṭapparakāṇṇa	potta	mahlā	sippī
khaḍḍakkiā	ṭikkida	bāullā	riñcholi	sihiṇa
khalakhaṇḍa	ṭeṇṭākārāla	buddaṇa	rosāṇia	hakkārai
galibailla	ṭhakkura	bola	laṅgima-	etc.
caṅga	ḍhillā	bolei	laṭṭhaa	
caṅgattana	nei	bhamaratentā	lumbī	

In Rājāṣekhara's other works, also, many such words occur. Most of them are explained in the Prākṛit grammars and lexicons ; some of them have equivalents only in modern vernaculars.

[The student who uses diligently the smaller St. Petersburg Lexicon in the reading of this play cannot fail to be struck by the frequency with which the writings of Rājāṣekhara, notably the Bālar., have furnished to Böhtlingk his first authentication of many words. The starred *kālā-kṣarika* is supported by i. 18<sup>1</sup>. The word *dhātī* (cp. ii. 46) is one of four synonyms for 'sudden attack' (*prapāta*, *abhyavaskanda*, *dhātī*, *abhyāsādana*, see Hemachandra, 800), for not one of which, in this sense, had a quotation been hitherto adduced, save a single one from Sāyaṇa (BR. v. 1524). — C. R. L.]

**Marāṭhicisms.**—Marāṭhī words are used on a large scale by Rājāṣekhara, according to Nārāyaṇa Dikshita and Apte. And indeed, on the whole, our poet seems to be largely indebted to the vernaculars. Forms such as *kaṇḍāriūṇa*, *caṭṭi*-, *tasara*, *pakkhāujja*, etc., are known only from

<sup>1</sup>This word is rather dubious ; but as the various readings all seem to be glosses, I was obliged to adopt it.



modern dialects, and a form like *ḍhilla* represents a more advanced stage of phonetic development than the literary *Prākṛits* in general. Compare Pischel on Hemacandra i. 89. I cannot here enter into the question concerning Rājaṣekhara's relation to the spoken vernaculars, from want of sufficient materials.

**The Poet sometimes confused his Two Dialects.**—I must be content to touch upon the following question: Was Rājaṣekhara able to distinguish correctly the two *Prākṛit* dialects which he used in his plays? The question is difficult on account of the miserable condition of the mss. The Indian editions cannot be trusted; and the *Prākṛit* passages in the critically edited *Bālabhārata* are not extensive enough to be made the basis of the inquiry. Moreover, a mere glance at the various readings suffices to show that, in most instances, the text has been restored conjecturally.

There remains the *Karpūramañjarī*. The mss. of this work are by no means correct nor consistent in their readings. Words such as *ratna*, *sarasvatī*, *iha*, *manoratha*, *mithuna*, etc., are constantly written *raṇa*, *sarassaī*, *iha*, *maṇoraha*, *mihuna*, in the prose as well as in the verses. And at i. 20<sup>18</sup>, the form *raṇa* in the *Çāurasenī* is also supported by *Kṛṣṇasūnu*, who gives the two translations *ratna* and *racana*. On the other hand, in all mss., we find forms like *idaṁ* in verses (e.g. iv. 2<sup>a</sup>). But generally some of the mss. have the correct form. It is therefore necessary to examine critically the practice of Rājaṣekhara, and to test his forms upon the touchstone of the native grammarians where they give distinct rules for dialectic usage.

**Rājaṣekhara's Usage tested by Mārkaṇḍeya's *Prākṛit* Grammar.**—Mārkaṇḍeya, in his *Prākṛitasarvasva*, gives a fuller description of the *Çāurasenī* than the other grammarians; and I shall try in the following paragraphs to show how some of his rules are practised by Rājaṣekhara. I quote Mārkaṇḍeya after the ms. Wilson 158<sup>b</sup> in the Bodleyana (Aufrecht no. 412).<sup>1</sup> The chapter on the *Çāurasenī* begins fol. 51<sup>a</sup> and contains nine *prakaraṇas*.

In the fourth *prakaraṇa* we find a *sūtra*, *kṣaṇakṣīrasadrkṣāṇām echaḥ na syāt*, 'ech should not be substituted [for *kṣ*] in *kṣaṇa*, *kṣīra*, *sadrkṣa*.' In accordance with this rule I have adopted the reading *sārikkha* in iv. 19<sup>30, 53, 59</sup>.

According to a *sūtra* in the third *prakaraṇa*, *l* should not be substituted for *y* in *yaṣṭi* (*yaṣṭyām laḥ ca na syāt*). But at *Karp.* ii. 6<sup>22</sup> and iv. 19<sup>64</sup>,

<sup>1</sup> It is a pity that this ms. is insufficient as the basis for an edition of the text. I have tried to procure new material from Southern India through Professor G. Oppert, but in vain.

all mss. read *laṭṭhi*. Cp. Pischel on Hemacandra 1. 247, where several instances of *laṭṭhi* are quoted from the *Çāurasenī*. It is not without interest that all these quotations are taken from Rājaṣekhara's writings.

Mārk. vi. has the *sūtra*, *ata uttarasya ñer e syāt . . . idudbhyām uttarasya ñer mmi vā syāt*, 'in words ending in -a, -e is substituted for the affix of the locative singular; in words ending in -i and -u, -mmi may be substituted.' But in the *Karpūramañjarī* we find the following instances of -mmi in a-themes: *majjhammi* i. 8<sup>3</sup>, *kuharammi* iii. 20<sup>7</sup>.

Another *sūtra* in the same *prakaraṇa* runs thus: *do ñasaḥ | do eva syāt . . . ād ataḥ kvacid | ato ñaser āt syāt kvacit*, 'for the ablative sing. only the affix *do* is substituted. . . . In words ending in -a sometimes *ā* is substituted.' Accordingly the forms ending in -*hiṃto* ought not to be used in the *Çāurasenī*. Still in the *Karpūramañjarī*, forms occur such as *pāmarā-hiṃto* i. 20<sup>29</sup>; *tumhāhiṃto* ii. 29<sup>12</sup>; *candāhiṃto* ii. 29<sup>13</sup>, *jalāhiṃto* iii. 3<sup>18</sup>, *tumhārisāhiṃto* iv. 2<sup>10</sup>.

In the nominative sing. masc. of the pronoun *etad*, Mārkaṇḍeya forbids the use of the form *esa* in the *Çāurasenī*: *na esa etadaḥ | sunā etada esa na syāt*. This rule is in accordance with the general practice in all critical editions. But at *Karp.* i. 1<sup>10</sup> and ii. 27<sup>1</sup> and iv. 20<sup>11</sup>, all mss. read *esa*, instead of the correct *eso*.

As for the verbal inflexion, the form *ghettūṇa* in the *Çāurasenī*, i. 12<sup>3</sup>, is of interest compared with the regular *geṇhīa*, iv. 19<sup>18, 20, 37</sup>.

Of less importance is the use of the *dhātuvādeṇa* *muy = jñā* in prose. Cp. Pischel on Hemacandra iv. 7, etc.

These instances point to the conclusion that Rājaṣekhara's linguistic skill was not so remarkable as he likes to tell us. For some important questions in Prākṛit phonology and inflexion, his writings are of no importance. I shall only mention two cases.

The question whether we have to assume a cerebral *ḷ* for the Prākṛits is as dubious as before. The South Indian mss. of the *Karpūramañjarī* always have cerebral *ḷ*, the others generally *l*.

Nor is the use of the Anunāsika elucidated by these manuscripts. The very probable supposition that in the nom. plur. neutr. and instr. plur. the Anunāsika *must* be used when the final syllable is short, is neither strengthened nor weakened by the mss. Most of them write the Anu-svāra or nothing. Only R sometimes uses the Anunāsika, but very irregularly, to denote a long as well as a short syllable, and U in one place (iii. 16) has the Anunāsika correctly.

After all we must therefore state that Rājaṣekhara is more important for our knowledge of the Prākṛit lexicography than of the phonology and inflexion.

**Possible Inference as to Obsolescence of Said Dialects.** — Finally, from the fact that Rājaṣekhara, “who knew all languages” (i. 7<sup>1</sup>), did not correctly distinguish the different Prākritis, we may infer that the living knowledge of those dialects was, at that time, considerably diminished. This supposition is not disproved by the fact that Somadeva, the author of the *Lalitavigraharājanāṭaka* (Kielhorn, *Indian Antiquary*, xx. 201 ff.; Göttinger Nachrichten, 1893, 552) writes a Prākrit which is in close accordance with the rules of Hemacandra. Hemacandra's grammar is dedicated to king Jayasinha of Anhilvād (1094–1143), and is therefore older than the *Lalitavigraharājanāṭaka*, which was written in Sāmbhar, 1153. The late Dr. Bühler, some years ago, drew my attention to the close connection between the courts of Anhilvād and Sāmbhar. (Cp. also *Gazetteer of the Bombay Presidency*, Vol. i., Part i., 179 ff.) And it is quite probable that Jayasinha sent copies of Hemacandra's grammar to Sāmbhar. If such is the case, the fact would sufficiently account for the correct Prākrit in Somadeva's work.

### 9. Rājaṣekhara's Literary Characteristics.

**Pischel's Estimate of the Poet.** — Pischel has given a brief statement, p. 1227 f., which it may be well to reprint: Rājaṣekhara war ein Meister des Wortes und seine Dramen sind überaus wichtig für die Kenntnis des Sanskrit und noch mehr des Prākrit. Seine Verse sind elegant und fließend und selbst in dem entsetzlich langweiligen *Bālarāmāyaṇa* wird man manche Scene wegen des Wohllauts der Verse, wegen der Sprichwörter und der Anspielungen auf Sitten und Gebräuche nicht ohne Interesse und Genuss lesen. Aber als Dramatiker steht Rājaṣekhara nicht hoch. Im *Bālarāmāyaṇa* erweist er sich als starken Nachahmer<sup>1</sup> des Kālidāsa und Bhavabhūti, in der *Viddhaṣālabhañjikā* und der *Karpūramañjarī* als Nachahmer des Dichters der unter Ārihaṣa's Namen gehenden Stücke, ohne dessen Witz zu erreichen. Nur im 2. und 3. Akte der *Viddh.* sind zwei launige Scenen eingelegt, deren Grundzüge man aber unschwer in der ersten Scene des 3. Aktes des *Nāgānanda* erkennt. Eine unglaubliche Geschmacklosigkeit ist die Scene im 5. Akt des *Bālar.* (p. 119 ff.), wo die künstliche Sītā und Sindūrīkā mit den Drosseln im Munde, die Sanskrit und Prākrit sprechen, auftreten.

Apte also discusses our poet's literary characteristics at length, pages 41–44. [The poet's works ought, as I think, to be translated and inter-

<sup>1</sup> A systematic study of our poet's writings, with a view to determine the extent to which he imitated his predecessors, would

be, I am persuaded, a fruitful one. The āṣoka scene of our present play recalls that of the 3. act of *Mālavikā*. — C. R. L.

preted by some Western scholar before a judgment is passed upon them which the Occident may fairly accept. See my notes to ii. 30, 31, 32. Native judgment sometimes goes too far in condemnation; and it often goes too far in praise. Of the latter error, the following stanza (attributed to a certain "highly cultured Çaṅkaravarman," at Bēlar. i. 17 = Viddh. i. 7) is an example:

pātum çotrarasāyanam, racayitum vācaḥ satām samnatā,  
vyutpattim paramām avāptum, avadhīm labdhum rasasrotasāḥ, |  
bhoktum svādu phalaṁ ca jivitataror, yady asti te kūtukanā,  
tad bhrātāḥ çṛṇu Rājaṣekharakaveḥ sūktāḥ sudhāsyandinīḥ || — C. R. L.]

**The Poet's Skill in Metres.** — Rājaṣekhara's masterly command of the more elaborate metres is one of his most notable characteristics. He especially excelled in Sragdharā and (as has indeed been pointed out by the Indian critic, Kṣemendra, p. 198: cp. p. 209, where the metres of the present play are given) in Çārdūlavikrīḍita. Our poet's metrical skill is by no means restricted to Sanskrit; in Prākṛit versification also he has shown a really remarkable power. His predecessors usually contented themselves with an occasional Anuṣṭubh or Āryā in the Prākṛit portions of their plays; while Rājaṣekhara (as Apte observes, p. 44) has given us nearly forty Prākṛit stanzas in the highly artificial Çārdūlavikrīḍita alone (they number 33). This is a matter of no mean importance to the student of Indian metres. See below, p. 206; and cp. Stenzler's metrical notes, published after his death, ZDMG. xliv. 1-82.

**Rime.** — Rime forms an essential element of versification in the poetry of the modern Indian vernaculars, and also in Prākṛit; but not in Sanskrit. Where rime occurs in Sanskrit poetry, as, for instance, in that of Jayadeva, we may assume that the influence of the vernacular or of Prākṛit poetry has been at work. It is of interest to note that Rājaṣekhara makes occasional use of rime. Instances are: Viddh. i. 4, 5; iii. 8; Karp. iii. 29, 30, 31. [It may be added that two of the Magician's ribald songs, i. 22, 23, are full of internal rimes. So ii. 11.— Rime, *Antya-anuprāsa*, is freely used, for example, in the Gīta-govinda and Moha-mudgara. Cp. Sāhitya-darpaṇa, no. 637; Ch. P. Brown, Sanskrit Prosody, p. 21; Pischel, H., p. 208. — C. R. L.]

**Proverbial Expressions.** — Another prominent literary characteristic of Rājaṣekhara is his fondness for the use of proverbial expressions. [In our present play, I have noted saws or proverbs or proverbial expressions at the following places: i. 18<sup>10, 13, 18</sup>; ii. 1<sup>2</sup>; iii. 6<sup>b</sup>; iv. 18<sup>8, 27</sup>; 20<sup>3</sup>; and perhaps

ii. 26<sup>a</sup>, 29<sup>n</sup>, and iv. 20<sup>12</sup>(?) ought to be added. Apte has collected a good many on p. 45 of his essay.

The Indian form of "A bird in the hand is worth two in the bush" may be mentioned, since our poet gives it at Viddh. i. 22<sup>2</sup>: it reads, "Better a partridge to-day than a pea-hen to-morrow," *varam takkālova-nadā tittirī ṇa uṇa dīahantaridā morī*. A far older form of the saw is given by Vātsyāyana, in the *Kāmasūtra*, p. 19<sup>7</sup>, ed. Bombay, who, in a most interesting *carpe-diem*-argument, says, "Better a dove to-day than a peacock to-morrow," *varam adya kapotaḥ ivo mayūrāt*. In *Manwaring's Marāṭhī Proverbs*, no. 516, we find "Why do you want a mirror in which to see your bracelet?" From i. 18<sup>10</sup> it appears that the saying is at least a thousand years old.

Colonel George A. Jacob informs me that he has a "Handful of Popular Maxims current in Sanskrit Literature" now (Feb., 1900) in press in Bombay. — C. R. L.]

**Rājaṣekhara Repeats Himself.** — Cappeller has already drawn attention (p. vi f.) to the fact that Rājaṣekhara frequently repeats himself. These repetitions extend sometimes over a whole stanza, sometimes only over a part. I give the following list, which is not exhaustive:

Bālar. i. 9	= Bālabh. i. 15.	Bālar. v. 39	= Viddh. i. 24.
Bālar. i. 10	= Bālabh. i. 5.	Bālar. v. 73	= Viddh. iii. 15.
Bālar. i. 14	= Bālabh. i. 3.	Bālar. vi. 11	= Bālar. vi. 16.
Bālar. i. 16	= Bālabh. i. 12.	Bālar. vii. 31, cp. Bālar. x. 43.	
Bālar. i. 17	= Viddh. i. 7.	Bālar. vii. 38	= Bālar. x. 44.
Bālar. i. 18	= Bālabh. i. 11.	Bālar. vii. 39	= Bālar. x. 46.
Bālar. i. 20	= Bālabh. i. 14.	Bālar. viii. 11, cp. Viddh. iv. 20.	
Bālar. ii. 17	= Viddh. i. 14.	Bālar. x. 40	= Viddh. iii. 11.
Bālar. iii. 23	= Viddh. ii. 5.	Bālar. x. 58, cp. Bālabh. i. 19.	
Bālar. iii. 25	= { Bālabh. i. 31. Viddh. iii. 27.	Bālabh. i. 9	= Viddh. i. 8.
Bālar. iii. 39	= Bālabh. i. 65.	Bālabh. i. 22	= Viddh. ii. 22.
Bālar. iii. 54	= Bālar. vii. 68.	Bālabh. i. 27	= Viddh. iii. 16.
Bālar. v. 5, cp. Bālar. vii. 77.		Bālabh. ii. 3, cp. Karp. ii. 32.	
Bālar. v. 8	= Viddh. iii. 2.	Bālabh. ii. 7	= Bālabh. ii. 13.
Bālar. v. 25	= Viddh. iv. 6, cp. Karp. iv. 2.	Bālabh. ii. 15, cp. Viddh. i. 17.	
		Karp. iii. 26	= Viddh. iii. 12.

## 10. Rājaṣekhara's Favorite Metres.

1. *Čārdūlavikrīḍita*; 2. *Vasantatilaka*; 3. *Čloka*; 4. *Sragdharā*. — In the *Suvṛttatilaka*, iii. 35, Kṣemendra praises Rājaṣekhara for his ability in the *Čārdūlavikrīḍita*; and this metre is, in fact, used to a great extent in his works. Thus I have noted 208 instances from the *Bālarāmāyaṇa*, 41 from the *Bālabhārata*, 36 from the *Viddhaṣālabhañjikā*, and 24 from

the Karpūramañjarī. The second place in frequency must be attributed to the Vasantatilaka, which metre occurs 159 times in the Bālar., 25 in the Bālabh., 11 in the Viddh., and 23 in the Karp. The third place in frequency is held by the Ğloka. Of this there are 126 instances in the Bālar., 25 in the Bālabh., and 3 in the Viddh. To the Sragdharā belongs the fourth place, with 94 occurrences in the Bālar., 12 in the Bālabh., 10 in the Viddh., and 11 in the Karp.

**5. Āryā; then Triṣṭubh; etc., etc.**—Of other metres, the following occur more or less frequently :

Āryā	Pr̥thvī	Vaṅgastha
Upagīti	Praharsīṇī	Vasantamālikā
Gīti	Mandākrāntā	Ālinī
Triṣṭubh	Mālinī	Āikharīṇī
Drutavilambita	Rathoddhatā	Svāgatā
Puṣpitāgrā	Rucīrā	Hariṇī

To these must be added some very free Prākṛit metres, such, for instance, as Viddh. i. 4, 5; ii. 7; iii. 8, and Karp. iii. 29, 30. The two stanzas last mentioned are of a form not known from other sources. The stanza iii. 29 forms the half of a Mātrāsamaka, but is shown by the rime to be intended as a complete stanza. Each pāda consists of 8 syllabic instants. The following stanza, iii. 30, is constructed on a similar scheme, each pāda containing 12 syllabic instants.

### 11. *Metres of the Karpūra-mañjarī.*

**The Metres in the Order of Their Frequency.**—In the Karpūra-mañjarī, the metres, listed in the order of their frequency, and each with the number of its occurrences, are given in the subjoined table. Under “Triṣṭubh” are included Indravajrā, Upendravajrā, and Upajāti.

Āryā <sup>1</sup> . . . . .	32	Svāgatā . . . . .	4
Ārdūlavikṛīḍita . . . . .	24	Gīti . . . . .	2
Vasantatilaka . . . . .	23	Puṣpitāgrā . . . . .	2
Triṣṭubh . . . . .	12	Upagīti . . . . .	1
Sragdharā . . . . .	11	Vaṅgastha . . . . .	1
Rathoddhatā . . . . .	9	Ālinī . . . . .	1
Pr̥thvī . . . . .	7	Āikharīṇī . . . . .	1
Mālinī . . . . .	7	iii. 29, 30 (above, p. 207) . . . . .	2
Mandākrāntā . . . . .	5	Sum . . . . .	144

<sup>1</sup> Note that, in the amphibrach which forms the sixth foot of the first half of the Āryā, the resolution of the long into two

shorts is permitted if a new word begin with the second syllable of that foot : e.g. i. 3, 8, 9; ii. 37, 48, 49.

[**Scene-groups.** — There are four considerable passages in this play in which metres of the same kind are, so to say, “bunched,” and in which, accordingly, the unity of thought of the passage is reflected in the unity of its metrical form. The passages are : in act ii., stanzas 12–22, eleven āryā stanzas, forming the “Tiring-scene”; again in act ii., stanzas 33–40, eight āryā stanzas, forming the “Swing-scene”; then in act iv., stanzas 10–18, nine stanzas of hendecasyllabics, being six triṣṭubh and three svā-gatā stanzas, describing the Banyan festival scene. Finally, in act iii., the passage 9–17, consisting of nine vasantatilaka stanzas, forms the bulk of the “lengthy and vapid discussion of love.”

It is worth noting that a Īrḍālavikrīḍita serves as the initial stanza of the Prologue, of act i. proper (i. 13), of the love-scene in the first act (i. 26), of act ii., and of act iii.; see the Table, p. 209. The same metrical form is especially employed for the more elevated passages of description : for example, i. 16–18, the spring ; i. 35, the evening ; iii. 25, moon-rise ; iii. 27, the garden scene. And it is also used at the climax of some gravely emotional passages, as at iv. 9,—L.]

**The Metres in the Order of Their Occurrence.** — The following table (p. 209) gives the metres of the Karpūra-mañjarī in the order of their occurrence in the text. See also p. 289, note to iv. 19<sup>64</sup>.

[illegible]





PART IV

TRANSLATION

OF THE

KARPŪRA-MAÑJARĪ

WITH

*AN INTRODUCTION AND NOTES*

BY

C. R. LANMAN

---

Mulier est hominis confusio ;  
Madame, the sentence of this Latin is—  
Woman is mannes joye and al his blis.

—CHAUCER, "The Nonne Preestes Tale," 344.



## 1. Geography of the Play in General.

The geography of the play in general and the geographical allusions of the text demand some notice. The action of the play<sup>1</sup> is at the court of King Chaṇḍapāla, that is, in his palace and palace gardens. I do not know that this name designates an historical personage; but the poet plainly intended that we should imagine the general scene of the play to be in the Deccan (cp. "Here in the Deccan," i. 25<sup>a</sup>, 34<sup>a</sup>). Chaṇḍapāla addresses his queen as "daughter of the [a] sovereign of the Deccan," i. 12<sup>a</sup>. And the fact that the king of Kuntala and Chaṇḍapāla are represented as marrying aunt and niece (i. 34<sup>a</sup>) would lead us to imagine Chaṇḍapāla's "kingdom in the Deccan" as not far from that of his father-in-law (which is undefined) nor from that of Kuntala. Moreover, the allusions<sup>2</sup> of i. 15 and 17 (cp. 20) point with clearness to the Deccan or Southern India (cp. i. 36, note 3).

Kuntala seems to have included parts of the region that is drained by the upper Kistna and the Tungabhadra.<sup>3</sup> It covered what is now the southernmost part of the Bombay Presidency and of Haiderabad, and the northwest corner of Madras, with part of Mysore<sup>4</sup>—say the Districts of North Kanara, of Belgaum, and of Bellary; and perhaps it reached even farther east. The inscription of Kurugode<sup>5</sup> names as capital of Kuntala the town of Kurugode, which is fourteen miles from Bellary town, north and west.

Vidarbha seems to have reached from the Kistna north nearly to the Narbadā. It is included in Mahārāṣṭra.<sup>6</sup> And Kuntala seems also to have been so included.<sup>7</sup> This may throw light on the statement of the commentators (Konow, p. 160) about Vacchoma as capital of Kuntala.

Lāṭa designated, in the time of our poet, the region north of the lower Narbadā and east of the Gulf of Cambay, modern Broach or Central and Southern Gujarāt, Ptolemy's *Λατκή*. See Epigraphia Indica, i. 274, iv.

<sup>1</sup> The place where the play was first *represented* or brought out, may have been the court of Nirbhara: see i. 9 and p. 217.

<sup>2</sup> The allusions to Bengal and Assam etc. (i. 14<sup>2</sup>) are not such as to yield data for geographical inferences.

<sup>3</sup> See Duff, Chronology of India, under A.D. 973, and Borooah's Essay, § 145.

<sup>4</sup> Including the once important Banavasi,

Ptolemy's *Bavaouarel*; cp. Ind. Ant. xiii. 367.

<sup>5</sup> Colebrooke's Essays, ii. [272], [273].

<sup>6</sup> See Borooah, § 146-8; Bālar, x. 74.

<sup>7</sup> According to passages in Bālar., which Borooah (note 3) does not specify. According to Daçakumāracharita, viii., p. 59, ed. Peterson, the Lords of Vanavāsīn and of Kuntala seem to have been vassals of Vidarbha.

246; and Borooah's Essay, § 154. The statement of iv. 18<sup>28</sup>, "the wedding is set for here and today, while the bride is in the country of Lāṭa," indicates that Chaṇḍapāla's realm was not Lāṭa.<sup>1</sup> Another northern place is Kanauj, mentioned in the Jester's dream (iii. 5<sup>2</sup>) as if distant. I imagine Chaṇḍapāla's realm as south or southeast of Kuntala.

## 2. Hindu Seasons, Months, and Asterisms.

In the Prākṛit text above, and in the sequel also, there is a considerable number of allusions to the Hindu seasons and months and asterisms. Convenient tables of the months, etc., are so rare in this country that I am confident that the American student will welcome the ensuing table.

SEASON	MONTH	TIME	ASTERISMS IN WHICH FULL MOON MAY OCCUR
Vasanta Spring	{ Chāitṛa Vaiśākha	March-April April-May	14, Chitrā; 15, Svāti 16, Viśākha; 17, Anurādhā
Grishma Summer	{ Jyāishṭha Āshāḍha	May-June June-July	18, Jyeshṭhā; 19, Mūla 20, P.-Āshāḍhā; 21, U.-Āshāḍhā
Varsha Rains	{ Āṣvina Bhādrapada	July-August Aug.-Sept.	23, Āṣvina; 24, Āṣvini 25, Āṣvini; 26, P.-Bh.; 27, U.-Bh.
Āraḍ Autumn	{ Āṣvina Kārttika	Sept.-Oct. Oct.-Nov.	28, Revatī; 1, Āṣvini; 2, Bharanī 3, Kṛttikā; 4, Rohiṇī
Hemanta Winter	{ Mārgaśīrsha Pauṣa	Nov.-Dec. Dec.-Jan.	5, Mṛgaśīrsha; 6, Āṣvini 7, Pūnarvasu; 8, Pushya
Āṣvina Cool season	{ Māgha Phalguṇa	Jan.-Feb. Feb.-Mar.	9, Āṣvini; 10, Māgha 11, P.-Phalguṇī; 12, U.-Ph.; 13, Hasta

Whitney's *Sūryasiddhānta*, Journal of American Oriental Society, vi. 414 and 468, may be consulted; also his essay on the Lunar Zodiac, Oriental and Linguistic Studies, i. 341 f. For the older division into three seasons, Hot, Wet, and Cold, which is still in popular use, see Bühler, *Epigraphia Indica*, ii. 262, and Manwaring's *Marāṭhī Proverbs*, no. 1279. Older month-names: Whitney, Journal, vi. 414; or Sewell and Dikshita, *Indian Calendar*, p. 24. Very instructive is Part X (c) of Manwaring.

I abbreviate Pūrva, 'former,' by P.; Uttara, 'latter,' by U.; Phalguṇī by Ph.; and Bhādrapadā by Bh. The 22d asterism is Abhijit: see note to i. 203<sup>1</sup>, and Whitney's Zodiac, p. 409.

<sup>1</sup> It is true that at iv. 18<sup>18</sup> the text says, "Here (? ettha) in the Lāṭa country." But as this is in palpable conflict with iv. 18<sup>27, 28</sup>, it may be ettha = 'there.'

## 3. Time-allusions of the Play and Time of the Action.

For the determination of the time of the action, we have one datum which is both certain and precise, that of the Banyan festival (act iv.). It synchronizes with the full moon of Jyāiṣṭha. — The second datum, that of the Swing festival of Gāuri (act ii.), if I have identified it aright, is no less certain and precise. The fourth day of that festival falls on the sixth lunar day of the bright half of Chāitra. — The third datum is drawn from the allusions to the beginning of spring (act i.). These are entirely certain. Whether we may take them as intending precision, is a question rather of common sense than of erudition.<sup>1</sup> The evidence is in favor of interpreting them precisely.

The action of the play, accordingly, covers a period of just two and one-half lunations: that is, all of Chāitra, all of Vāiṣṭha, and the light half of Jyāiṣṭha. The scene of the play being in the south, we may suppose the lunar months to be reckoned as from new moon to new moon,<sup>2</sup> rather than as from full to full.<sup>3</sup> — There remains act iii. Its action takes place at a full moon: is it that of Chāitra or of Vāiṣṭha?

**Act I.** — The initial motif of the play proper is the advent of spring. The month is Chāitra, i. 17<sup>d</sup>, 18<sup>d</sup>; the frost is gone, i. 14<sup>a</sup>; the Malabar winds, from the southwest, have set in, i. 15<sup>d</sup>, 16<sup>a</sup>, 20<sup>a</sup>; the spring has begun, i. 12<sup>a</sup>, 14<sup>a</sup>, 18<sup>a</sup>, with all its beauties, i. 16<sup>a</sup>. — The act ends with evening, i. 35, and at least one night intervenes between acts i. and ii. And since the time of act ii. is the sixth of the bright fortnight of Chāitra, the latest date for act i. is the fifth of that fortnight.

But it appears, from act ii. 4,<sup>4</sup> that a considerable number of days must have elapsed since act i. During that time, but not after the beginning of act ii.,<sup>5</sup> King and Heroine have seen each other, ii. 42<sup>16, 17</sup>, and become deeply enamored. We can hardly make the interval less than five days, and would therefore set the time of act i. on the first of the bright fortnight of Chāitra. The duration of act i. is part of one day.

<sup>1</sup> There is great discordance between popular usage and the statements of the learned bookmakers of India in regard to seasonal divisions: see Bühler, *Epigraphia Indica*, ii. 262. So here in New England, we speak of one of our characteristic blustering vernal winds as "a regular March wind," even if it be a little before or after the calendar month of March.

<sup>2</sup> The *amā-anta* system. In this, the bright fortnight (*śukla*), or fortnight of the waxing moon, comes first, and then the dark

fortnight (*kṛṣṇa*), or that of the waning moon. See *Ep. Ind.*, i. 404; or *The Indian Calendar*, p. 4. Thus: <>.

<sup>3</sup> The *pūrṇimā-anta* system, diminuendo-crescendo, thus: ><.

<sup>4</sup> So too from ii. 8, 9. Perhaps also from ii. 12. Certainly not from i. 34<sup>a</sup>. It is odd that the King waits five days to propound his question, ii. 11<sup>3</sup>; but the playwright needed it as introduction to his tiring scene.

<sup>5</sup> In the Swing scene, although the King sees the Heroine, she does not see him.

**Act II.** — The time is 'still Madhu, ii. 6<sup>21</sup>, or Chāitra, and the spring "is very gently coming on," ii. 1<sup>5</sup>. The nights are still chilly, ii. 41<sup>5</sup>. We read at ii. 29<sup>5</sup>, "Today is the fourth day of the Swing festival." The allusions to the worship of Gāurī that accompanied the festival (see ii. 6<sup>23, 25</sup>, ii. 29<sup>6</sup>) indicate that the *gāuryā dolotsava* is intended (see note to ii. 6<sup>23</sup>, and additional note thereto, on p. 289), and this begins on the third of the bright half of Chāitra. The date of act ii. is therefore the sixth of waxing Chāitra. — The act lasts part of one day. When the Swing scene ends, evening is near, ii. 41<sup>3</sup>. The *açoka* scene is somewhat later in the same evening, for the Heroine has in the meantime been "exquisitely decorated," ii. 43<sup>7</sup>.

**Act III.** — The action is on the evening of the night of a full moon, iii. 25<sup>d</sup>, 32<sup>b</sup>, which must be that of either Chāitra or Vāiçākha. The allusions to punkahs and shower-baths, iii. 20, and to the "intense heat" (*ghana-ghamma*, iii. 20<sup>3</sup>), indicate that the hot weather (March to May, inclusive) is far advanced. I therefore deem the latter alternative the more probable one, and place the action of act iii. at the full moon of Vāiçākha. This date allows ample time for the Queen's jealousy (cp. p. 247, note 7, with p. 289, note to ii. 41<sup>9</sup>) to drive her to the drastic measure of imprisoning the Heroine, and time for the construction of the subterranean passage (p. 219). And it still falls within the limits of spring (*vasanta*) — cp. the next paragraph.

**Act IV.** — The spring (*mahu-samāa*) has now gone, iv. 7<sup>d</sup>; the summer (*gimha*, iv. 1) is come, iv. 4<sup>r</sup>, 5<sup>d</sup>, 6<sup>d</sup>. The time of the action is explicitly defined, iv. 9<sup>18</sup>, as the "Banyan festival." This falls on the day of the full moon of Jyāiṣṭha, iv. 9<sup>18</sup> note. In substantial accordance herewith is the allusion, iv. 3<sup>a</sup>, to the length of the days, which reaches its maximum a little later; and so is the statement, iv. 18<sup>11</sup>, that the image of Gāurī was set up "on the fourteenth day just past," that is, the fourteenth of the light half of Jyāiṣṭha. — The action of the merry-making (p. 221, scene 3) runs over a part of the day-time. The wedding takes place in the evening, iv. 18<sup>7</sup>.

#### SYNOPTIC TABLE OF THE TIME OF THE ACTION.

<b>Act I.:</b> beginning of spring, first of Chāitra, bright half . . . . .	[Say March 15].
Interval of five days.	
<b>Act II.:</b> fourth day of Swing festival of Gāurī, sixth of Chāitra, ditto . . .	[Say March 20].
Interval of about ten days + just one lunation.	
<b>Act III.:</b> full moon of Vāiçākha . . . . .	[Say May 1].
Interval of one lunation.	
<b>Act IV.:</b> Banyan festival, full moon of Jyāiṣṭha . . . . .	[Say June 1].

4. **Synoptic Analysis of the Play.**

The purpose of this synopsis is to make clear 1. the places or scenes of the action in detail, and 2. the details of the stage-business. Since the references to the text are given throughout, it will also serve 3. as a useful finding-table. For greater convenience, I have divided the synopsis into scenes, guided partly by the entrances and exits and partly by the places of the action, but without special reference to the canons of the native dramaturgy.

Several scenes are double or even multiple scenes: that is, the stage represents simultaneously the scene of the principal action and also the King in some place of observation or concealment near by (such are scenes 4 and 7 of act ii.: cp. note to iii. 34<sup>1</sup>); or the stage is imagined to represent successively (as in act iii., scene 2, and act iv., scene 5) several places in which the players have to be, during the course of that scene. In the latter case, the place comes to the actor instead of the actor's going to the place. His going, however, is mimetically indicated by a "stepping about."

By "palace garden" or "palace," as used in the sequel, is meant of course the palace garden or palace of King Candapāla.

PROLOGUE, I. 1 to I. 12<sup>3</sup>.

During the prologue, the stage represents the play-house (or *nāṭya-ṣālā*, Lévi, p. 371) of the King for whom the play is enacted. The first performance may have been for King Nibbhara, i. 9, 11.

Scene 1. Enters the Director (*sūtradhāra*) and recites the benediction, i. 1-2. [Then exit.]

Scene 2. Enters the Stage-manager (*sthāpaka*) and praises Īva, i. 3-4, and describes the preparations for the play, i. 4<sup>2</sup>.

Scene 3. Enters the Assistant (*pāriṣāṛjika*) of the Stage-manager, i. 4<sup>14</sup>. They discuss the play, the author, why he writes in Prakrit, at whose instance the piece is given, and the gist of the plot, i. 4<sup>14</sup>-12<sup>3</sup>. Exeunt.

## ACT I.

Scene 1 (the advent of spring): the palace garden. Enter King and Queen, with retinue, i. 12<sup>3</sup>. They congratulate each other on the arrival of spring, and describe the season in stanzas, i. 13-14.

Behind the stage, two Bards describe the beauties of spring, i. 15-16, and are followed in the same strain by the royal pair, i. 16<sup>3</sup>-18.

Scene 2 (comic intermezzo): place and actors as before. Jester and Vichak-ṣaṇā quarrel, i. 18<sup>1</sup>. Retorts, sharp and coarse, follow; then rival



stanzas, i. 19-20; then threats, i. 20<sup>15</sup>. General laughter, i. 20<sup>30</sup>. Exit Jester, i. 20<sup>41</sup>.

Scene 3 (the tipsy Magician): place and actors as before. Reënters Jester, i. 21<sup>1</sup>, announcing the Magician, who follows, i. 21<sup>8</sup>, tipsy, singing ribald songs. He offers to show a specimen of his powers to the King, i. 25<sup>1</sup>. The latter suggests that he produce on the stage a lovely girl. The wizard sets about it, i. 25<sup>10</sup>. Thereupon —

Scene 4 (love scene): place and actors as before. Enters the Heroine, i. 25<sup>11</sup>. Rapturous stanzas from the King, i. 26-27. She gives the King a coquettish glance, i. 28<sup>9</sup>. He is deeply enamored, i. 29-34. She tells her story, i. 34<sup>8-21</sup>. The Queen asks that the Heroine may remain a fortnight, i. 34<sup>26</sup>, and conducts her to the gynæceum, i. 34<sup>38</sup>.

Behind the stage, two Bards in descriptive stanzas announce the evening, i. 35-36, and the King goes to prayer.

## ACT II.

Scene 1 (the love-sick King): the palace garden. Enter King and Porteress, ii. 0<sup>1</sup>. Enamored stanzas, ii. 1-6.

Scene 2 (the billet-doux): place and actors as before. Enter Jester and Vichakshaṇā, ii. 6<sup>2</sup>. They discuss briefly the King's condition, ii. 6<sup>4-10</sup>, unheard by him.

They address the King, ii. 6<sup>12</sup>. It transpires that Vichakshaṇā bears a love-letter, ii. 6<sup>30</sup>, from the Heroine to the King. This the King reads, ii. 8. Stanzas from Vichakshaṇā, from her sister, and from the Jester, ii. 9-11.

The King asks, ii. 11<sup>2</sup>, what happened to the Heroine after the Queen conducted her (at i. 34<sup>28</sup>) to the gynæceum. Properly the replies form no new scene; but they have such dramatic unity that it is well to treat them as a scene.

Scene 3 (the tiring scene, a duo between Vichakshaṇā and King): place and actors as before. Introductory questions and answers, ii. 11<sup>2-6</sup>. In eleven half-stanzas, ii. 12-22, Vichakshaṇā describes how the Heroine was arrayed and adorned in the gynæceum. The King caps each half-stanza with one of his own, in which he interprets the description with some fanciful conceit. Exit Vichakshaṇā, ii. 29<sup>3</sup>.

It now transpires that she and the Jester have arranged that the Heroine shall swing in a swing set up before the idol of Pārvatī, and that the King shall have an opportunity to observe her from an arbor near by, ii. 29<sup>6-7</sup>. With the Jester, the King "makes as if entering" the Plantain Arbor, ii. 29<sup>14</sup>.

Scene 4 (the swing scene): the palace garden; the Heroine in the swing; King and Jester concealed in the Plantain Arbor. The King pours forth his soul in rapturous stanzas, ii. 30-32.

Then follows, in eight stanzas, ii. 33-40, the Jester's description of the Heroine's swinging. It is filled with pretty conceits and forms a pendant to the tiring scene.—The Heroine quits the swing, ii. 40<sup>2</sup>.

Scene 5 (serio-comic intermezzo): the gardens. The King at the Plantain Arbor laments her departure in tragic strains, and the Jester gives mocking response, ii. 40<sup>2</sup>-41. Evening approaches, ii. 41<sup>3</sup>; but night's coolness avails not to attemper the King's amorous fever, ii. 41<sup>5</sup>.

The Jester leaves the King "alone" on the Emerald Seat, ii. 41<sup>6</sup>, and makes as if leaving the stage to get something to cool him off, ii. 41<sup>7</sup>. The King continues his amorous plaint, ii. 42.

Scene 6 ("stage-traffic"): a part, near by, of the gardens. Reënters Viehakh-shanā with refrigerants, ii. 42<sup>3</sup>. She and the Jester, ii. 43<sup>2</sup>, arrange it so that the King shall witness the coming aṇoka scene.

The King is imagined to secrete himself behind a shrub, ii. 43<sup>3</sup>.

Scene 7 (the aṇoka scene): the garden. Enters the Heroine, ii. 43<sup>7</sup>. She embraces a young amaranth, looks at a tilaka, and touches with the tip of her foot an aṇoka tree; whereupon all three burst into gorgeous bloom, ii. 43<sup>14</sup>-47.

King and Jester discuss the matter, ii. 47<sup>1</sup>-49<sup>2</sup>.

Behind the scene a Bard describes the evening, ii. 50. Exeunt all.

See also p. 289, n. 2.

### ACT III.

From iii. 34<sup>9</sup> we infer that, between the last act and this, jealousy has prompted the Queen to imprison the Heroine in some room in the Queen's section of the palace; and that, unknown to the Queen, a secret subterranean passage has been made from this room to the palace garden.

The room where the lovers meet (iii. 20<sup>12</sup>) and the lamp-incident occurs (iii. 22<sup>4</sup>) adjoins the prison room, as I think; for the lovers go from their meeting-room to the garden by the subterranean passage, and they must enter the passage from the prison room or near it. This meeting-room has a "back-door" entrance, perhaps from some obscure court-yard.

The prison room is an "inner room," close and sweat-provoking, iii. 22<sup>1</sup>. That it is near the Queen's I infer from iv. 19<sup>37-39</sup> and <sup>52-57</sup>.

Scene 1 (the King's vision): a place outside the palace (perhaps an obscure court-yard?) near the lovers' meeting-room. Enter King and Jester. The King describes a vision in which he met the Heroine, iii. 2<sup>2</sup>-3. To divert him, the Jester tells an elaborate counter-vision, iii. 3<sup>4</sup>-7. The two engage in a lengthy and vapid discussion of love, iii. 8<sup>1</sup>-19.

From behind the stage they hear the enamored plaints of the Heroine, iii. 19<sup>2</sup>. The Jester indulges himself in much badinage with the King, iii. 20<sup>1</sup>. Both "make as if entering," by a "back-

door," the meeting-room, iii. 20<sup>12</sup>, that is, they "step about" by way of intimation to the spectators that they are entering it, though remaining, of course, on the stage.

Scene 2 (the lovers' meeting): [part 1] a room near the prison room (see above). Enters the Heroine, with her friend, to meet King and Jester, *ix.* 20<sup>13</sup>. The King takes the Heroine's hand, iii. 20<sup>25</sup>. She has just come from a close "inner-room," so the Jester fans her, and in so doing puts out the lamp, iii. 22<sup>14</sup>.

King and Heroine hand in hand,—the four now grope their way [part 2] through the prison room (? see above), and then [part 3] through the dark passage, iii. 22<sup>9</sup>, to the gardens [part 4].

Scene 3 (the moonrise scene): the palace garden. A continuation of the last part of the foregoing scene. Stanzas of admiration and delight from the King, iii. 23–24. Behind the stage, Bards describe the rise of the full moon, iii. 25–28. Then follow stanzas by the Jester, Kuraṅgikā, and the Heroine, iii. 29–31, and the King, iii. 32–34.

Sudden uproar, iii. 34<sup>1</sup>. The Queen has heard of her consort's tricks and is coming, iii. 34<sup>7</sup>. The Heroine escapes, by the secret passage, to her prison, iii. 34<sup>9</sup>. *Excunt omnes.*

#### ACT IV.

From iv. 9<sup>6-7</sup>, it appears that the Queen has now learned of the subterranean passage and blocked up its entrance. We are forced to assume that this closure of the passage is made *at the garden end* thereof. For the Heroine, the passage thus becomes a cul-de-sac: its prison end is open; she can enter it and traverse its entire length; but she cannot get out at the garden end.

Accordingly, somewhere near the garden end, a new branch passage has been excavated from the main passage to the sanctuary of Chāmuṇḍā near the Banyan, the mouth of this branch passage being concealed behind the idol, iv. 18<sup>38</sup>. Between the entrance of the Magician and that of the King (scene 5), the Heroine traverses the passage that connects the prison and the sanctuary five times.

Scene 1 (the love-sick King): presumably, the King's apartments. Enters, with his Jester, the King, and bemoans the ardor of summer and of love. Episode of the tame parrot, iv. 2<sup>4</sup>. More stanzas of love and summer, iv. 3–9.

The Jester now tells the King how the Queen has closed up the entrance to [the garden end of] the subterranean passage, and tells of the guards that have been set all about that entrance, iv. 9<sup>9-12</sup>.

Scene 2 ("stage-traffick"): place and actors the same. Enters Sāraṅgikā, iv. 9<sup>15</sup>, with a message from the Queen: "The King must mount the

palace roof today to see the Banyan festival," iv. 9<sup>18</sup>. Exit Sāraṅgikā, iv. 9<sup>20</sup>.

**Scene 3** (the Banyan festival): from the palace roof, iv. 9<sup>21</sup>, King and Jester look down on an elaborate dance. In nine stanzas, iv. 10–18, the Jester describes the dance, the merry-makings, and the off-hand theatre play (impersonations with masks, etc.).

We must here imagine a slight interval in which King and Jester come down from the palace terrace and go to the Emerald Seat, and thence to the Plantain Arbor. But see note to ii. 29<sup>7</sup>.

**Scene 4** ("some necessary question of the play"): the Plantain Arbor, palace garden, iv. 18<sup>5</sup>. Reënters Sāraṅgikā, iv. 18<sup>1</sup>, with a message from the Queen: "The Queen has arranged that the King, this very evening, shall take to wife yet another princess, iv. 18<sup>7</sup>, a princess of Lāṭa, named Ghanasāra-mañjarī," iv. 18<sup>18-19</sup>. The messenger, furthermore, narrates that the Magician induced the Queen to assent to this arrangement on the ground that her husband, the King, would become an Emperor by contracting this new marital alliance, iv. 18<sup>22</sup>. The ceremony is to take place in a sanctuary near the Banyan, presumably the festival Banyan, iv. 18<sup>29-32</sup>. Exit Sāraṅgikā.

After exchanging suspicions (iv. 18<sup>31-36</sup>) that the Magician is at the bottom of this affair, exeunt King and Jester. The mention of their exit is omitted in the stage directions.

**Scene 5** (the wedding): the sanctuary of Chāmudā, in the palace garden, near the Banyan. With two episodes:

Episode 1<sup>a</sup>, the prison room ; 1<sup>b</sup>, the Queen's apartment.

Episode 2<sup>a</sup>, the prison room ; 2<sup>b</sup>, the Queen's apartment.

Enters the Magician, iv. 18<sup>37</sup>, and does homage to the Goddess, iv. 19, whose idol screens the mouth of the new branch passage, iv. 18<sup>38</sup>.

Enters the Heroine, iv. 19<sup>3</sup>, coming from her prison, and issuing forth from the passage by a small opening behind the idol.

Enters the Queen, iv. 19<sup>10</sup>, coming from the garden, and is dumfounded at seeing the Heroine, whose escape from the prison she thought she had at last effectually blocked. The Queen cannot believe her own eyes, iv. 19<sup>11-15</sup>. Accordingly,

Episode 1<sup>a</sup>. The Queen, iv. 19<sup>20</sup>, on pretext of returning to her apartments to get some things for the wedding (iv. 19<sup>18</sup>), "steps about" on the stage, to indicate that she is leaving. We are to imagine that she goes by way of the garden to the prison room. The Magician sees through her pretext and sends the Heroine hurriedly back, iv. 19<sup>24</sup>, by the new branch passage, to her prison, which she is of course imagined to reach before the Queen. The Queen is again no less astonished to find the Heroine quietly seated in the prison, iv. 19<sup>29</sup>, and, after a few words with her, "starts" to return to the sanctuary,

iv. 19<sup>37</sup>. Thereupon, the Heroine returns thither by the secret passage, with speed (see iv. 19<sup>41</sup>).

Episode 1<sup>b</sup>. The Queen, on her way back, to make good her pretext, stops at her own apartment for a moment while she and her friends pick up the things for the wedding, iv. 19<sup>38-39</sup>. Arriving at the sanctuary, she is again dumfounded, iv. 19<sup>43</sup>, at seeing the Heroine as before.

Episodes 2<sup>a</sup> and 2<sup>b</sup> are simply repetitions of the same manœuvres, iv. 19<sup>49-55</sup> and iv. 19<sup>56-59</sup>.

Enters the King, with his Jester and Kuraṅgikā, iv. 19<sup>61</sup>. Effusive admiration on the part of the King, iv. 19<sup>64</sup>-20. The Jester shuts him up, iv. 20<sup>4</sup>. The attendants proceed to arrange the wedding costume for the King and for "Ghanasāra-mañjarī," iv. 20<sup>6</sup>. It now transpires, iv. 20<sup>13</sup>, that the latter is no other than Karpūra-mañjarī. The ceremony is performed, iv. 21<sup>2</sup>, and the King "takes his seat as an Emperor," iv. 21<sup>4</sup>.

Behind the stage, a Bard congratulates him, iv. 21<sup>6</sup>; the King felicitates himself, iv. 23; and the play closes with the usual benediction.

## 5. *Dramatis Personæ.*

Chanda-pāla, the King.

Kapiñjala, his Jester (Vidūshaka), a Brahman.

Vibhrama-lekhā, the Queen.

Vichakshaṇā and Sāraṅgikā, her attendants.

Bhāiravānanda, a master magician.

Kāñchana-chanda and Ratna-chanda, two bards.

Porteress, an unnamed woman, who serves as door-keeper.

A tame parrot.

Karpūra-mañjarī, the Heroine.

Kuraṅgikā, her confidante.

NOTE. — The Heroine is the daughter of Vallabha-rāja, King of Kuntala, and of his wife, Çaci-prabhā (p. 240). The latter is the sister of Vibhrama-lekhā's mother. The Heroine and the Queen of our play are therefore first cousins (daughters of sisters).

ABBREVIATIONS. — For abbreviated titles of books and papers cited, see pages 175-177.

# KARPŪRAMAÑJARĪ.

## ACT I.

### PROLOGUE.

#### INVOCATION.

ALL hail to Sarasvatī!<sup>1</sup> joy to the poets, Vyāsa<sup>2</sup> and the rest! may the most excellent words of others too<sup>3</sup> turn out highly acceptable to the critics! may the Vāidarbhī style of writing<sup>4</sup> flash like a revelation upon us, — so too the Māgadhi and also the Pāñchālīkā! may the connoisseurs of poetry let these styles melt on their tongue, as do Chakora birds with the moon-beams!<sup>5</sup> 1

Moreover:

Ever cherish ye deep reverence for<sup>6</sup> the loves of Cupid and [his wife] Rati, in which no flurried embraces are noticed, no noisy kissing is going on, nor amorous beating of the breasts.<sup>7</sup> 2

*[End of the invocation.<sup>8</sup>]*

STAGE-MANAGER. May the union of Īiva and [Pārvatī, his wife,] the Daughter of Himālaya, who are dear to the hosts of the Gods, whose pledge of love is [their son,] the Six-faced [God, Kārttikeya], and who are adorned with a crescent moon [on their brows], yield you happiness. 3

And again:

Victorious is Rudra,<sup>9</sup> who often, as he bows low<sup>10</sup> to assuage [his Pār-

<sup>1</sup> The Goddess of Speech.

<sup>2</sup> Reputed author of the Mahā-bhārata.

<sup>3</sup> That is, of this dramatic company, no less than those of the more famous poets.

<sup>4</sup> The styles (rīti) are enumerated at Sāhitya-darpana, no. 625 f. See Kāvya-darṣa, i. 40 f.

<sup>5</sup> On which they are said to feed.

<sup>6</sup> 'Bow down (far, i.e.) low before.'

<sup>7</sup> 'Loves, not possessing noticed embrace-flurries, nor produced kissing-noise, nor performed breast-beatings.'

<sup>8</sup> Recited presumably by the sūtra-dhāra or Director (who here makes his exit); and, if so, an interesting survival of older dramatic usage. See Konow's Essay, p. 196; and Lévi, pp. 379, 135. The "Director's" first subordinate seems to have been the "Stage-manager"; and subordinate in turn to the latter was his "Assistant." See p. 217.

<sup>9</sup> Tantamount to Īiva.

<sup>10</sup> 'In his bowings.'

vatī's] jealous anger, lays — a bit quickly<sup>1</sup> — at the lotus-like feet of the Daughter of Himālaya his offering of pearly moon-beams,<sup>2</sup> together with a silvery conch made of the moon's slender crescent and filled to the brim<sup>3</sup> with waters of the Ganges of Heaven, and places his two hands the while [in token of reverence] on his bowed head. 4

[Walks about the stage and looks toward the tiring-room.]

But our players seem [already] to be busy about their acting : for one actress is getting together such costumes as suit the rôles ; another is twining garlands of flowers ; [4] a third is putting the masks in order ; some one seems to be rubbing colors on a palette ; here they are tuning<sup>4</sup> a flute ; there a lute is being strung ; [8] and here they are making ready three drums ; here the noise of timbrels is heard ; [10] there they are rehearsing the introductory stanza. So I'll call some attendant and inquire.

[Looks toward the tiring-room and beckons.] [13]

[Enters the Assistant of the Stage-manager.]

ASSISTANT. Sir, your commands. [15]

STAGE-MANAGER. You seem to be busy about a play, are you not ?

ASSISTANT. To be sure. We are going to enact a Saṭṭaka.

STAGE-MANAGER. But who is the author of it ?

ASSISTANT. Your worship, let this be answered : who is called "Moon-crowned" ?<sup>5</sup> and who is the teacher of Mahendrapāla, the crest-jewel of the race of Raghu ? 5

STAGE-MANAGER. [Reflecting.] Aha ! that, I think, is an answer in the form of a question : [aloud] Rāja - - - çekhara !

ASSISTANT. [Yes,] he is the author of it.

STAGE-MANAGER. [Recollecting.] It has been said by the connoisseurs :

"Saṭṭaka" is the name of a play which much resembles a Nāṭikā, excepting only that Praveçakas, Vishkambhakas, and Añkas do not occur. 6

[Reflecting.] Then why has the poet abandoned the Sanskrit language and undertaken a composition in Prākṛit ?

<sup>1</sup> For fear lest her anger increase.

<sup>2</sup> 'Of moon-light pearls.'

<sup>3</sup> See under ā. Literally, 'to the root,' and so, 'radically, completely.' Similarly at ii. 2<sup>a</sup>.

<sup>4</sup> See OB. under sthāna 1 (w).

<sup>5</sup> Literally, 'Having the night's beloved (raanivallaha) [i.e. the moon, which is also called rāja] as his crown' (sihaṇḍa) [Sanskrit, çikhaṇḍa, used as an equivalent for çekhara]. That is, the assistant's reply is couched in the form of a charade.

ASSISTANT. Sanskrit poems are harsh; but a Prākṛit poem is very smooth; the difference between them in this respect is as great as that between man and woman. 7

And he who is expert in all languages<sup>1</sup> has said :

The various themes remain the same; the words remain the same, although undergoing [certain phonetic] modifications<sup>2</sup>: a poem is a peculiar way of expression,<sup>3</sup> be the language whichever it may. 8

STAGE-MANAGER. And has he then [the poet] made no statement about himself?

ASSISTANT. Listen. A statement has indeed been made by one of his poet contemporaries, the author of the story of Mṛgāṅkalekhā, by Aparājita,<sup>4</sup> namely, as follows :

He who has risen to lofty dignity by the successive steps of young poet, chief poet, and teacher of King Nibbharā,<sup>5</sup> [i.e. Mahendrapāla], — 9

He is the author of it, the famous Rājasekhara, whose merits make resplendent the three worlds even, [and] are left unblemished [even] by the rivalry of the moon. 10

STAGE-MANAGER. At whose instance then are you enacting the play?

ASSISTANT. The crest-garland of the Chauhan family,<sup>6</sup> the wife of the chief poet Rājasekhara, the lady whose husband wrote the play, Avantisundarī, — *she* desires us to enact it.<sup>7</sup> 11

Moreover :

In this excellent Saṭṭaka, which is a river of poetic flavors, [King] Chaṇḍapāla, the moon of our earth, in order to achieve the rank of an Emperor, takes to wife the daughter of the Lord of Kuntala. 12

STAGE-MANAGER. Come, then ! what we have at once to do let us accomplish; for the Director and his wife, who have taken the parts of the King and the Queen, are waiting in the tiring-room.

[The two walk about the stage and exeunt.] [4]

[End of the Prologue.]

<sup>1</sup> This seems to refer to Rājasekhara. — The following *jadhā* is like the Greek “recitative *δρι*.”

<sup>2</sup> Such namely as obtain between Prākṛit words and the corresponding Sanskrit ones.

<sup>3</sup> That is, its distinctive character lies in

its mode of expression. The definition is, in the original and as we give it, loose.

<sup>4</sup> See p. 197.

<sup>5</sup> See p. 178.

<sup>6</sup> See p. 180, and C. M. Duff's *Chronology of India*, p. 277, and *Journal of the Royal Asiatic Society*, 1899, p. 546.

<sup>7</sup> Lit., ‘it, the work of her husband.’



[Then enter the King, the Queen, the Jester, and, according to rank, the attendants. All walk about the stage and take seats in due order.] [7]

KING. O Queen, daughter of the sovereign of the Deccan, I congratulate you that the spring is begun.<sup>1</sup> For,

Inasmuch as the maidens no longer put much wax on their lips,<sup>2</sup> and do not in arranging their braids anoint them with fragrant oil, and do not put on a bodice, and are indifferent even as to the use of the thick saffron<sup>3</sup> for their mouths,—therefore I think the festal spring-time is at hand and has overcome by its power the cold. 13

QUEEN. I too, in my turn, will congratulate you.

Now that the frosts are gone, [again fair maidens] rub their pearly teeth.<sup>4</sup> Little by little [again] they set their hearts on extract of sandal.<sup>5</sup> At this season, behold, couples sleep on the verandas of their dwellings,<sup>6</sup> the blankets heaped [unused] at the foot [of their couches]. 14

FIRST BARD. [*Behind the stage.*] Victory, victory to thee, [O King]! Thou gallant of the women of the East, thou champak-bloom ear-ornament of the town of Champā,<sup>7</sup> thou whose lustre (*rāḍhā*) transcends the loveliness of Rāḍhā,<sup>8</sup> who hast conquered Assam by thy prowess, who

<sup>1</sup> See p. 214-215.

<sup>2</sup> As they would in the cold weather to prevent chapping.

<sup>3</sup> In the Indian materia medica (see *Dhanvantariya Nighaṇṭu*, p. 96) saffron is esteemed fragrant and pungent and hot and as a specific for cough, phlegm, and sore throat. Hence pretty girls have less need of it at the end of the season of cold and of colds.

<sup>4</sup> With rind of betel (cp. p. 181). Konow cites *Viddh.*, p. 75<sup>2</sup> (*chollida* = *gharṣita*), and *H.* 4.395 (*choll* = *taks*): 'Fair maidens (do, i.e. putzen, *un-mrjanti*) cleanse their teeth.' This too is a sign of returning spring: for in the cold weather, it was actually painful to cleanse them because of cracked lips. — *Vāsudeva* renders *chollanti* by *sphuranti*: 'the teeth-jewels flash,' i.e. girls show their pearly teeth in laughing, which they could not bear to do while their lips were so chapped. Cp. *Rtu-samhāra*, iv. 6.

<sup>5</sup> Esteemed as the most eminent refrigerant (*Dhanvantari*, p. 93), and so the exact opposite of the calefacient saffron. Cp. *Indische Sprüche*, 1763, 2215.

<sup>6</sup> *Ghara* seems to include the whole

dwelling-place, i.e. the central bungalow and all the adjoining compound. In cold weather, people slept, for the sake of warmth, in the *antar-grha*, the innermost apartment or perhaps the central bungalow. Now, on account of the heat, they have left off doing so, and sleep in the *sālās*: these may be thatched-roofed sheds without walls (to secure shade and allow circulation of air), or else verandas around the *antar-grha*; and might, in either case, be called *majjhima* as being 'between' the *antargrha* and the walls of the compound.

*Vātsyāyana*, *Kāmasātra*, ed. Bombay, 1891, p. 44, 45, speaks of a dwelling with spacious court, and with two sleeping-rooms (*bhavanam dvi-vāsagrham*), an inner (*ābhyantaram*) and an outer (*bāhyam*); the comment refers also to the *vāstuvīdyā*.

<sup>7</sup> The champak-tree has a very fragrant golden flower much used as a decoration for the hair and ears. The far-fetched metaphor of the bombastic panegyrist is chosen here in part for the sake of the pun.

<sup>8</sup> Literally, 'O thou, having the loveliness of Rāḍhā [a district of western Bengal]

providest merry-makings (*keli*) for Hari-keli,<sup>1</sup> who mayst well make light of<sup>2</sup> the beauty of genuine gold, who delightest us by the comeliness of all thy person! — May the beginning of the fragrant season [spring] be a joy to thee! For now,

Cool from the Malabar mountains, are coming the [vernal] breezes.<sup>3</sup>  
 Wanton they ruffle the down on the cheeks<sup>4</sup> of the Pāṇḍian women,  
 Breaking the jealous pride<sup>5</sup> of the tender maidens of Kāñchi,  
 Filling the matrons of Chola with passion for love's embraces,  
 Waving the tresses [fair] of the beauties that dwell in Karpāṭa,  
 Tying the knots of love 'twixt the Kuntala girls and their lovers.

15

SECOND BARD. [*Behind the stage.*] The champak bloom has become like to a Marāṭha girl's cheek when rubbed with saffron-paste.<sup>6</sup> The jasmines, with blossoms as fair as slightly churned milk, are bursting and bursting.<sup>7</sup> The dhak-tree,<sup>8</sup> blackish at the root,<sup>9</sup> and with bees clinging to its tips, looks as if bees were clinging to it from head to foot<sup>10</sup> and drinking its juices.

16

KING. Dear Vibhramalekhā, say not that I have congratulated thee, nor that thou hast congratulated me; but rather that both of us have been congratulated by the two bards, Kāñchana-chaṇḍa and Ratna-chaṇḍa.<sup>11</sup> [2] So now to her heart's content let my Queen with eyes as big as [her]

surpassed by thy (*rādhā* or) lustre' — again a pun.

<sup>1</sup>A name for Bengal (Hemachandra, 957) — again a pun.

<sup>2</sup>Literally, 'hast made light of,' i.e. art so handsome that thou canst well afford to do so. — When it comes to the version of Indian panegyric, English is poor indeed.

<sup>3</sup>Cp. Maṇanikā's song *kusumāuha-piādūao*, near the beginning of act i. of *Ratnāvali* (translated, Wilson, ii. 270). Also, *Kādambarī*, p. 437<sup>6</sup>. Similarly Tennyson, *Locksley Hall*, line 20, "In the Spring" etc.

<sup>4</sup>Literally, 'Wanton in causing horripilation on the edges of the cheeks.'

<sup>5</sup>So that they yield to the seductions of love. The same idea at ii. 50<sup>b</sup> and iii. 30<sup>a</sup>.

<sup>6</sup>Of saffron it is also said that it will make the face as fair as the full moon's disk — *Yogarātnākara*, under *kṣudrarogacikitsā*, p. 382<sup>22</sup> of Poona ed. The tertium comparationis appears to be the color common to the

golden-hued champak blossom and to the flesh-tint of the cheek when somewhat yellowed by the overlaying of saffron.

<sup>7</sup>The flowers of most varieties are very fragrant and of pure milky whiteness — cp. i. 19<sup>c</sup>.

<sup>8</sup>The *Butea frondosa*, a middle-sized tree, its trunk crooked and covered with ash-colored, spongy, scabrous bark. Lac insects [Coccidae] are frequent on its small branches and leaf-stalks. So Roxburgh, p. 540 f. The lac exudes from the punctures made by the coccus. — See Griffiths, fig. 72 and pl. 63.

<sup>9</sup>So that this too (see preceding note) looks as if bees were swarming upon it.

<sup>10</sup>Literally, 'appears (notatur) as if quaffed by bees that cling [to it] even in two directions or points, i.e. even at top and bottom.' — Perhaps *bhasala* (here rendered 'bee') refers (inaccurately?) to the coccus insects.

<sup>11</sup>He is called by the equivalent name *Māñkya-chaṇḍa* at iii. 26<sup>2</sup>.

open palm,<sup>1</sup> contemplate this festal season of spring :<sup>2</sup> — [of spring,] that quickens bold maids unto amorous flurry ; that sets a-dancing like dance-girls the creepers that sway in the Malabar breezes ; that sweetly recites its pañchama-note in the throats of the soft-throated [cuckoos] ;<sup>3</sup> that brings forth in ample measure the rods for the bows of Cupid and<sup>4</sup> speedeth the arrows of love with vehemence none may hinder ;<sup>4</sup> [of spring,] the loved friend of [that] matron staid, [the Earth,] the Keeper of Treasure. [3]

QUEEN. The Malabar-breezes have indeed begun, as the bards have said. For,

Waving the garlands that hang in the doorways of Lañkā,<sup>5</sup> slowly swaying the sandal-tree thickets in the hermitage of Agastya,<sup>6</sup> blended with odors of camphor, making to tremble the clumps of açoka,<sup>7</sup> setting completely a-dancing the creepers of betel, impetuously kissing the waters of Tāmraparṇī,<sup>8</sup> [hither at last] are blowing the breezes of Chāitra.<sup>9</sup> 17

And again:

“ Your jealous pride quit ye, [fair maids]! give [each] to your darling a glance, be it never so restless!<sup>10</sup> [for] tender youth, that plumps your swelling breasts, by days is measured,<sup>11</sup> five [perchance], or ten! ” — such is, as it were, the Five-armed God's<sup>12</sup> all-galling command, disguised

<sup>1</sup> Cp. note to i. 32.

<sup>2</sup> I take *mahūsava* (*madhu-utsava*) as an instance of *rūpaka* (Daṇḍin's Poetics, ii. 66) and interpret it, not as 'spring-festival,' but rather as 'the spring which is like to a festival,' and so, 'the festal season of spring.' Similarly, 'creeper dance-girls,' i.e. 'creepers that are like dance-girls.'

<sup>3</sup> Literally, [spring,] 'possessing the note, sweet and recited (or sweetly recited), in the throats of the soft-throated [kokilas or koils].'

<sup>4</sup> I take this as a copulative compound (Whitney, Grammar, § 1257) made up of two possessive compounds: literally [spring,] 'possessing abundantly-produced Cupid's-bow-rods and possessing unbroken arrow-impetuosity.' — The exceedingly long word is notable for its excessive alliterative use of *nd*'s.

<sup>5</sup> Ceylon.

<sup>6</sup> Located on a crest of the Malabar range

by the Rāmāyana, ed. Bombay, iv. 41. 15 ; but a later stanza (34) of the same canto inconsistently puts his dwelling on Mount Kuñjara in Ceylon. — The canto contains many of the geographical allusions which occur in this play. Cp. Lassen, *Indische Alterthumskunde*, i. 153 f.

<sup>7</sup> *Kaṅkellī*, a name for the açoka-tree — see my notes to l. 20<sup>27</sup>.

<sup>8</sup> A river rising near the southern end of the Western Ghats and flowing generally south and east to the gulf of Manar. At present the name Malaya is hardly applied to the Ghats so far south.

<sup>9</sup> The first month of spring, March–April, p. 214.

<sup>10</sup> Literally, 'a glance, followed by unsteady movements (of the eyes).'

<sup>11</sup> Literally, 'youth [is] for days.'

<sup>12</sup> Cupid's. — For 20 names of Cupid and for names of his belongings, see Hemachandra, 227 ff.

under the melodious warblings of the cuckoo, which the festal season of Chāitra [just now] hath suddenly given.<sup>1</sup> 18

**JESTER.** Hi there! among you all, I'm the only one that's a bit of a scholar: for my father-in-law's father-in-law used to lug around books at another man's house.

**ATTENDANT** [Vichakshaṇā]. [*Bursts out laughing.*] Got your learning by direct inheritance, then, didn't you? [4]

**JESTER.** [*Rather nettled.*] Ha, you slave-girl's child, who'll be a bawd in your next birth, you Vichakshaṇa, Small-Fraction-er!<sup>2</sup> am I such a fool as to be laughed at even by you? [6] And besides, — O you polluter of other men's sons, you light-o'-love,<sup>3</sup> you terror of the gambling-hells, hand and glove with ruined folk!<sup>4</sup> — what have *you* got to say against my inheriting my learning?<sup>5</sup> please take notice that they who are born in Akāla-jalada's family do get their learning by inheritance! but there's no use in talking. — “Bangle on your wrist, no need of a mirror.”<sup>6</sup> [10]

**VICHAKSHAṆĀ.** [*Reflecting.*] Right you are! — Nor of asking<sup>7</sup> the bystanders if a horse is speeding, when you see him on the dead run. — Come now, give us a description of spring. [14]

**JESTER.** How do you come to be standing there chattering like a caged starling?<sup>8</sup> You don't know anything. — So I'll give my recitation

<sup>1</sup> I find a very similar thought in Kāvya-prakāṣa, x. 105, p. 705, ed. Bombay (given also by Böhtlingk, Sprüche, 2021, kṣīṇah, etc.).

<sup>2</sup> I coin this word to reproduce the jingling and rining billingsgate of the original — *ṇillakkhane viakkhane*, ‘insignificant Vichakshaṇā’; and neglect the -ā.

<sup>3</sup> An unclear word; perhaps ‘having the character of a bee’ (in its flight), i.e. ‘unsteady, capricious.’

<sup>4</sup> ‘O thou, united with ruined folk,’ root *trut*.

<sup>5</sup> ‘Was the inheriting of my learning a discredit?’

<sup>6</sup> The fact is as plain without talk as is a bangle on your wrist without a mirror. This last seems to be a proverb (p. 206) and in abrupt form.

<sup>7</sup> That is, ‘and no need of asking’ etc. — Apparently a second proverb of the same purport as the foregoing.

<sup>8</sup> ‘Caged sārīā.’ The same as the *maṇṇa-sārīā*, Skt. *madana-sārikā*. From *maṇṇā* or *mayanā* Platts derives *mainā*, the name of the mina bird: see his *Hindustān Dic'y*, under *mainā*, p. 1108a. The *mina* is the talking starling or religious grackle of India, the Eulabes religiosa: see *Century Dic'y*, under Eulabes, and picture.

As Dr. Konow tells me, the *sārikā* is mentioned with the parrot (*suke sālikā*) as early as Aśoka's reign, namely in Edict 5 of the Delhi Pillar: see Senart, *Les édits des piliers*, p. 44, 65, or Bühler, *ZDMG.* xlv. 64, 69, or Bühler, *Epigraphia Indica*, ii. 259.

The birds are habitual companions in literature and in life. A caged parrot and the mina are mentioned together, *Mṛcchakaṭikā*, ed. Stenzler, p. 71<sup>16</sup>, the latter as chattering (*kurukurāadi*) like a saucy house-maid. Cp. the whole scene with the caged *sārīā*, *Ratnāvalī*, beginning of act ii.; and parrot

before my old man<sup>1</sup> and the Queen : for musk isn't sold in a petty hamlet or a jungle ; nor is gold tested without a touchstone.<sup>2</sup> [18]

[*So saying, he recites.*]

The Sinduvāra shrubs that bear a quantity of blossoms like to rice-pudding,<sup>3</sup>—my favorites are they ; and also the multitudes of fair jāsmin blooms, like to strained buffalo-milk.<sup>3</sup> **19**

VICHAKSHAṆĀ. [*Derisively.*] Your words are as paltry as you yourself are.<sup>4</sup>

JESTER. Well then, Miss Noble-Words, do *you* give a recital.

QUEEN. [*Smiling a bit.*] Friend Vichakshaṇā, you're rather puffed up<sup>5</sup> with pride before us on account of your strong poetic ability. [5] So then, do you recite now, before my lord, [the King], a bit of poetry of your own making : for that is true poetry which will bear recital<sup>6</sup> in the assemblies ; that is pure gold which proves clear<sup>7</sup> on the touchstone ; she is a true wife who gladdens her husband ; he is a true son who makes his family illustrious. [7]

VICHAKSHAṆĀ. As the Queen commands. [*So saying, she recites.*]

episode of this play, iv. 4. In KSS. 77, parrot and mina tell stories. — Caged birds in frescoes, Griffiths, pl. 45.

The Indian exquisite (nāgarika) spent the time between his forenoon meal and his midday nap in teaching his parrots and starlings to talk : see Kāmasūtra, ed. Bombay, 1891, p. 48<sup>11</sup>, 49<sup>18</sup> ; Bāṇa's Kādambarī, p. 356 end. For this accomplishment both birds have great capacity. They can rattle off at a great rate the Vedas and Śāstras, which they incessantly overheard : Kādambarī, p. 81<sup>1</sup>, 38 ; cp. Harshacharita, p. 244<sup>7</sup>, 221 end ; also, above, p. 204, Fischel. Secrets must not be told in their presence : comm. to Manu vii. 149. A very learned parrot appears at KSS. lix. 28 ff. Both birds alike come to grief for their much talk, Sprüche, 899.

See T. C. Jerdon, Birds of India, Calcutta, 1863, ii. p. 320-340 ; R. C. Temple has a valuable paper about the bird, Panjābī Shārak, Indian Antiquary, xi. 291-3 : cp. xiv. 305 (Aelian's description). See also Wilson, Hindu Theatre, ii. 277 ; and Index to Ridding's Kādambarī, p. 225, under maina. While I am studying this subject, my friend Rouse, of Rugby School, sends me his charming

book, The Talking Thrush, London, 1899. And Bloomfield refers me to Kāuṣika, x. 2, etc. (very pretty symbolism).

<sup>1</sup> The Sāhitya-darpana, no. 431, allows vaassa, 'comrade,' as a form of address to the king, to be used by royal sages and by the jester. When so used by the jester, with pia-, it seems to me to connote no less familiarity than our colloquial "Old Man." — The chief of police uses it when he offers to treat the low-caste fisherman, who, after finding Çakuntalā's ring, gives part of the money-reward to the officers (end of prelude to act vi.). Cp. preface, p. xix.

<sup>2</sup> I mustn't cast my pearls before swine, nor seek the applause of "the unskilful." Only "the judicious" must pass upon my verses. — Proverbial expressions again.

<sup>3</sup> In whiteness. Cp. i. 16<sup>b</sup> and Kādambarī, p. 100, 261. — The Jester's verses smack of the kitchen.

<sup>4</sup> 'Your words match your own paltriness,' taking kantārattana as = kārpanya.

<sup>5</sup> For uttāṇā, Konow cites Pāyālacchī, st. 75.

<sup>6</sup> 'That is poetry which is recited' etc.

<sup>7</sup> Sub voce nīvvaḍ : cp. H. 4. 62.

The winds that had almost died on<sup>1</sup> the flanks of the mountains of Lañkā, that had grown weak from filling wide-expanded hood after hood of the serpents,<sup>2</sup> wearied with dalliance,<sup>3</sup>—at this season, they, as Malabar-winds, mingling with the sighs of maids whose lovers have left them, have become, suddenly, although in their childhood,<sup>4</sup> strong, filled as it were with freshness. 20

KING. Truly, Vichakshaṇā is clever (*vichakshaṇā*) by reason of her skill in expression and her variety of diction. And so, she stands—what else?—as a crest-jewel of poets.

JESTER. [*Nettled.*] Then why don't you say it straight out: "Vichakshaṇā's at the tip-top in poetry, [and I,] Kapiñjala, a Braluman, at the very bottom"? [4]

VICHAKSHAṆĀ. My good man, don't get excited. It's your poem that betrays your poetic ability:<sup>5</sup> for your words, fine [enough in themselves], although [spent] on a matter blameable for paltriness,—like a string of pearls on a flabby-breasted [old hag], like a [trig] bodice on a pot-bellied creature, like the collyrium pencil<sup>6</sup> on a one-eyed woman,—are not over and above charming. [7]

<sup>1</sup> Root *skhal*: 'stumbled,' or (as we say of the wind) 'fallen'; and so, 'checked by.'

<sup>2</sup> Literally, 'had come to impoverishment in the wide-expanded hood-row's (subjective genitive!) swallowing.' The ranks of expanded hoods of the female serpents have swallowed so much of the wind that its force has slackened! Characteristic exaggeration! Quite similar is the idea of Daṇḍin, who calls the slack south-wind the "leavings from the repasts of the serpents of the Malabar hills," *Daçakumāra-charita*, I. v., beginning.—"The snakes, 'tis said, on wind are fed." *Sprüche*, 4873, *phaṇi pavanabhuk*: cp. 4376. "The Cobras . . . prefer taking their food at dusk or in the night."—Fayrer, p. 6.

My colleague, Mr. Samuel Garman, Herpetologist of the Agassiz Museum, kindly refers me to Sir Joseph Fayrer's *Thanatophidia of India*, 2d ed., London, 1874. Plates 1–6 of this magnificent folio are devoted to the very deadly *Naja tripudians*, the Naga, or Cobra di Capello. I quote from page 7: "Some of the snake-catchers have a curious notion concerning the sex of the Cobra. They

say that the hooded snakes are all females and poisonous; and that the males are all hoodless and innocent." It is not venturesome to assume that this belief, albeit unfounded, was current a thousand years ago and accepted by our poet. Hence the significance of his specific mention of the female serpents. The males are in fact smaller than the females, Mr. Garman tells me.—If Fayrer is not accessible, the reader may consult Joseph Ewart's *Poisonous Snakes of India*, London, 1878.

<sup>3</sup> Cp. Bhartṛhari's *ardham nītvā*.

<sup>4</sup> Because the season in which they blow has only just begun.—The whole stanza is commented in Jhalkikar's ed. of *Kāvya-prakāṣa*, iv. 41, p. 157.

<sup>5</sup> That is, if you have any: and here, yours show that you haven't.—I purposely use 'betray,' as having, like *pisuṇedi*, a sinister connotation.

<sup>6</sup> That is, the strokes of the pencil with which women applied the collyrium to blacken their eyelids and eyebrows by way of adornment.

**JESTER.** With you, on the contrary, although your matter was charming, — it wasn't pretty, the way you strung the words together. [8] Like a row of copper bells on a golden girdle, like trimmings of coarse silk on a [fine] silken fabric, like sandal-ointment on a girl of loveliest tint,<sup>1</sup> — it [your language] doesn't partake of the elegance [of your ideas].<sup>2</sup> But in spite of all that, you do get praised. [10]

**VICHAKSHAṆĀ.** My good man, don't get excited. There's no rivaling you : for you, though unlettered as the iron beam of a goldsmith's balance, are employed [in a, *that is*] as part of a [still finer] balance for weighing jewels ; while I, though lettered like a [common] balance, am not employed in the weighing of gold.<sup>3</sup> [14]

**JESTER.** If you ridicule me that way, I'll tear off that part of you that goes by the name of Yudhishtira's eldest brother,<sup>4</sup> your left one, and your right one too, in a hurry. [15]

**VICHAKSHAṆĀ.** And I'll break that part of you that goes by the name of the asterism<sup>5</sup> following Latter Phalgunī, in a hurry. [16]

**KING.** Man, don't talk that way. She has some standing<sup>6</sup> in the line of poetry. [18]

**JESTER.** [*Nettled.*] Then why don't you say it straight out : "Our little hussy's a first-rate poet, ahead even of Harivṛddha, Nandivṛddha, Poṭṭisa, Hāla, and the rest"? [*So saying, he prances around on the stage.*] [21]

**VICHAKSHAṆĀ.** [*Derisively.*] You take yourself off to where my first swaddling-clothes went.<sup>7</sup> [23]

<sup>1</sup> To an Occidental, *gāura*, 'yellowish' is a doubtful compliment : it is applied to a beautiful woman of golden flesh-tint, at *Rāmāyaṇa* v. 10. 52, ed. Bombay, and is used similarly here, as I think.

<sup>2</sup> Or, your uncouth words do not support or keep from falling (*avalambedi*), that is, do not keep from appearing ridiculous, the elegance of your ideas. — The jester's words are good and his subject bad (like pearls on a bag) : Vichakshaṇā's words are bad and her subject good (like a coarse patch on a fine fabric). I am not sure about *avalambedi*. If I am right, the sandal-ointment seems out of place.

<sup>3</sup> Presumably, the beam of the common balance, for bulky things like cotton, had

its divisions marked by letters (*akṣaras*) ; while the beam of the balance for weighing gold or finer objects was not lettered. At any rate, the play of words on "unlettered" (= 'unmarked' and 'illiterate') and "lettered" (= 'marked' and 'literate') is palpable. — She means, "you, jester, are a rough stick ; but are employed on work (poetry) as fine as gem-weighing — that is, royal favor gives you a chance at 'high art' : while with me the case is reversed."

<sup>4</sup> *Karṇa* : *kārṇa*, as appellative, means 'ear.'

<sup>5</sup> *Hasta* : *hasta* means also 'hand.' See p. 214.

<sup>6</sup> Compare BR. vii. 1330, under *k*).

<sup>7</sup> That is, "to the devil knows where !"

JESTER. [*Turning his head to look back.*] And you—to where my mother's first set of teeth went.<sup>1</sup> [25] Here's luck to such a royal court as this, where a hussy appears [to be set] on a par with a Brahman, where strong drink and the five products of the [sacred] cow are put in one and the same dish, where glass and ruby are employed together on the [same] parure. [26]

VICHAKSHAṆĀ. In this royal court may you have that<sup>2</sup> put on your neck [namely, a half-wring, as we might say], which the Exalted Triple-eyed God [Īśa] wears on his head [namely, the half-ring of the moon]; and may your head be well bruised by that [namely, the touch of a foot] by which<sup>3</sup> the longings of the aṇoka tree are satisfied [namely, the touch of a maiden's foot]. [27]

JESTER. Ha, you slave-girl's child, you terror of the gambling-hells, you wholesale polluter of young men,<sup>4</sup> you street-walker! that's the way you talk to me, [is it?] well then, as sure as I'm a great Brahman,<sup>5</sup> you shall get that by which, about February or March, the longings<sup>6</sup> of the horse-radish tree<sup>7</sup> are satisfied; and that which a strong but lazy bull gets from the outcastes.<sup>8</sup> [29]

VICHAKSHAṆĀ. While I, if you go rattling on that way, like the [jingling] bangles on my foot,<sup>9</sup> with my foot I'll smash your face. And

<sup>1</sup> "To the devil knows where."

<sup>2</sup> The *ardha-candra*, literally, 'half-moon,' serves as Īśa's diadem (cp. i. 3<sup>a</sup>); but the word means also 'the hand bent like the crescent moon for clutching.' 'To (give, i.e.) put a half-moon on a man's neck' = 'to wring his neck.'

<sup>3</sup> Literally, 'by which the aṇoka tree gets its *dohada*:' *dohada*, 'the whimsical longing of a pregnant woman,' is here the desire of the budding tree to bloom. This is accomplished by the touch of a fair maid's foot. The "touch" as applied to the jester would be a rude kick.

The aṇoka is one of the loveliest of Indian trees. It blooms at the beginning of the hot weather, say the botanists; when touched by a fair maiden's foot, say the poets.—The latter have very much to say about it; compare ii. 43, below, and Vāsudeva's Scholion thereto, and see especially ii. 47. Indeed, the *Sāhitya-darpana* makes the matter to be one of "common notoriety"—see no. 576,

under *khyāti* . . . *viruddhatā*, and p. 228 end. See also Paul Elmer More's "Century of Indian Epigrams," no. XI; and *Sprüche*, 5693, *raktāṇoka*, a stanza which some Mss. insert in the *Vikramorvaṇ* immediately after *raktakadamba*, iv. 30. The flowers are of a beautiful orange color, changing gradually to red.

<sup>4</sup> Seems to mean the same as *para-putta-vittālīni*, i. 18<sup>a</sup>.—But Vāsudeva, p. 17<sup>16</sup>, explains it as 'getting your living by perjury,' taking *kosa* as 'false oath.'

<sup>5</sup> 'By the word of me, a great Brahman.'

<sup>6</sup> Sarcastically here.

<sup>7</sup> *Moringa pterygosperma*, called *dañcamūla* at Rājanighaṇṭa, p. 142, Poona. The bulbs are cut up for a pungent sauce and the limbs are torn off for their flowers.

<sup>8</sup> A cut in his nose, for the insertion of a nose-ring (cp. Manwaring, *Marāṭhī Proverbs*, no. 201).—Cp. Hemachandra, 1268, and *Marāṭhī bairā*.—For ablative, see p. 203.

<sup>9</sup> The point of comparison between the jester and the bangles is the senseless noise



what's more, I'll tear off from you the pair of parts [your ears] that go by the name of the asterism<sup>1</sup> that follows Latter Ashādhā, and chuck 'em away. [31]

JESTER. [*Walking testily about the stage — then in a rather loud voice, behind the curtain —*] Commend me to such a royal court as this — when<sup>2</sup> it's a devil of a way off! [a court] where a slave-girl sets up a rivalry with a Brahman! Well, from this day on, I propose — obediently paying my humble duty to my worshipful spouse Vasumdhara — to stay just at home! [*Laughter all round.*] [35]

QUEEN. What sort of fun can we have without our worthy Kapiñjala? [or] how adorn our eyes beautifully without collyrium? [36]

JESTER. [*From the tiring room.*] Oh no, you won't get me to come back, not by a long shot! better look out for somebody else to be your "old man": or perhaps you might put this mean little wench in my place, after giving her a mask with a long beard, and awful ears.<sup>3</sup> — I'm the only one among you that's dead and done for; but you — here's life to you for a hundred years! [41]

VICHAKSHANĀ. Don't try to make up with<sup>4</sup> the Brahman Kapiñjala: conciliation only makes him all the harsher, just as sprinkling water on a knot in a hempen rope makes it all the tighter. [43]

QUEEN. [*Looking in every direction around her.*] For that the God of Day, resting his glance on the unsteady swings that are tossed to and fro by the feet of the singing wives of the herdsmen, driveth his car with halting coursers,<sup>5</sup> — therefore are the days very, very long.<sup>6</sup> 21

JESTER. [*Reëntering hurriedly.*<sup>7</sup>] Give place, give place!<sup>8</sup>

KING. For whom?<sup>9</sup>

JESTER. Bhāiravānanda is standing at the door.

that both make. Pāda-lagga, 'attached to my foot' = 'on my foot.'

<sup>1</sup> Strictly speaking, Abhijit (containing a Lyrae) comes next after Latter Ashādhā, but it is so far from the ecliptic as hardly to count. Then comes Çravaṇa: çravaṇa means also 'ear.' See p. 214, and Whitney's Essay on the Lunar Zodiac, there cited, pages 410, 409, and 355.

<sup>2</sup> Literally, 'such a court is praised when' . . . , like the German *das lobt ich mir*.

<sup>3</sup> "Ears like a bamboo cup" — says the Scholiast.

<sup>4</sup> I take *anu-saṁdhedha* as a Prākṛit

counterpart of *anu-saṁdhayata*, from *saṁdhay* as denominative of *saṁdhi*.

<sup>5</sup> Literally, 'goes, having a limping-steed car, a car with limping steeds.'

<sup>6</sup> This stanza is a covert hint (*dhvanyate*) at the fact that she greatly misses her jester. — Scholiast.

<sup>7</sup> See Lévi, Théâtre, p. 374.

<sup>8</sup> Although this English phrase means 'make way or room,' it is perhaps the nearest feasible equivalent for what is literally 'a seat, a seat!'

<sup>9</sup> 'What (purpose is there) with it (the seat)?'

QUEEN. The one who is popularly reported to be a wonderful master magician? [5]

JESTER. Yes, to be sure.

KING. Have him enter.

[*The Jester goes out, and reënters with the Magician.*]

BHĀIRAVĀNANDA. [*As if a little boozy.*] <sup>1</sup>

As for black-book and spell, — they may all go to hell! <sup>2</sup>  
My teacher's excused me from practice for trance.<sup>3</sup>  
With drink and with women we fare mighty well,  
As on — to salvation — we merrily dance! <sup>4</sup>

22

Moreover :

A fiery young wench to the altar I've led.<sup>5</sup>  
Good meat I consume, and I guzzle strong drink;  
And it all comes as alms, — with a pelt for my bed.  
What better religion could any one think? <sup>6</sup>

23

And again

Gods Vishnu and Brahm and the others may preach  
Of salvation by trance, holy rites, and the Vedies.<sup>7</sup>  
'Twas Umā's fond lover<sup>8</sup> alone that could teach  
Us salvation plus brandy plus fun with the ladies.

24

<sup>1</sup> See A. V. W. Jackson on tipsy episodes in plays, *Am. J'n'l of Philology*, xix. 250.

<sup>2</sup> Literally, 'I know nothing of (= I ignore) spells [and] Tantras.' The latter I take here to be the treatises called Tantras — cp. Aufrecht, *Bodleian Catalogue*, 91-95.

<sup>3</sup> The intent contemplation which was very anciently and widely practised in order to bring on a state of hypnotic trance.

<sup>4</sup> Literally, 'unto salvation we go, following the Kula way.' The "Kula way" is so called because its followers (Kāulas) refer to a Kula Upanishad as scriptural authority for their practices (Williams). — The union of the male principle in nature with the female is typified in the androgynous form of Īṣa, in which the right side is male and the left is female. The latter represents the personified 'Power' of nature (śakti = 'power'), and her worshippers are called Śāktas or Followers of the Left-hand Way. This worship degenerated into the most indescribable licentiousness. It was ostensibly practised in order to attain, in the manner prescribed by the Tantras, the supernatural powers such as the

Magician is here supposed to possess. — The reader may consult Monier-Williams, *Brahmanism and Hinduism*,<sup>4</sup> p. 180-186.

For the doubtless satirical juxtaposition of sensuality and salvation, cp. a lampoon on the Buddhists, cited by Leumann, *Wiener Zeitschrift für die Kunde des Morgenlandes*, iii. 332, which I render as follows :

A good soft bed ; an early drink on rising ;  
Dinner at noon ; his toddy in the evening ;  
Sweetmeats at night ; — to crown it all, salvation!

See? that's the way your Śākyā-son would work it!

<sup>5</sup> 'A hot strumpet has been consecrated (see *dikṣa*) as lawful wife.'

<sup>6</sup> Literally, 'to whom does the Kāula religion not appear charming?'

<sup>7</sup> I have assumed "Vedy" (rhining with "lady") as a colloquially humorous mispronunciation of "Veda," the name of the oldest holy scripture of India. It will seem natural enough to any Yankee.

<sup>8</sup> Īṣa, as god of the Left-hand Śāktas.

KING. Here is a seat. Let Bhāiravānanda take it.

BHĀIRAVĀNANDA. [*Seating himself.*] What'll you have me do?

KING. Glad to see a wonder in 'most any line you please.

BHĀIRAVĀNANDA.

I can bring down the moon to the ground  
And show you its rabbit-face<sup>1</sup> round.  
The car of the sun I can stop in mid-sky.  
Wives of sprites, gods, or Siddhas through heaven that fly,  
Or of Īiva's retainers, — I fetch 'em anigh.  
Lord knows what on earth I can't do if I try.

25

So tell me what you'll have done.

KING. [*Looking at the Jester.*] Say, man, has a peerless gem of a woman been seen<sup>2</sup> anywhere?

JESTER. There is here in the Deccan<sup>3</sup> a town named Vidarbhā. There I have seen one gem of a girl. Her let him "fetch anigh" [to us] here. [7]

BHĀIRAVĀNANDA. I am fetching her anigh.

KING. Bring down the full moon<sup>4</sup> to the ground.

[*Bhāiravānanda represents in pantomime<sup>5</sup> the practice for trance.*] [10]

[*Then enters, with a hurried toss of the curtain, the Heroine. — All gaze.*] [12]

KING. Oh, wonderful, wonderful!

Since the tips of her curly locks yet stick to her face, since her eyes are red with the washed-off collyrium, since drops are a-tremble on the massy tresses she holds in her hand,<sup>6</sup> since she has but a single garment and that but half put on,<sup>7</sup> — therefore I think this girl, who alone can fill me with wonder,<sup>8</sup> was busied with her play in the bath<sup>9</sup> [at the moment when she was] "fetched anigh" by yonder master Magician.

26

And again:

With one lily-hand arranging the border of the garment that falls on

<sup>1</sup> The Hindu sees, not a "man in the moon," but a rabbit (cp. H. C. Warren, *Buddhism in Translations*, p. 274), or a black-antelope (cp. note to ii. 20 below).

<sup>2</sup> We miss the *tæ* or *tue* ('have you seen') which appears in the variants, and is answered by *mae*, i. 256.

<sup>3</sup> See page 213.

<sup>4</sup> Literally, 'the moon on the night of the full,' — in palpable allusion to the first line of the Magician's stanza (25), but

with covert allusion to any full-moon-faced beauty whom the king would be glad now to see.

<sup>5</sup> See Lévi, *Théâtre*, p. 387.

<sup>6</sup> Literally, 'hand-supported mass of sprays of hair.'

<sup>7</sup> 'Since a single garment-border (or garment-skirt) has been put on.' — She had no time to put it all on properly.

<sup>8</sup> Literally, 'sole-producer of marvels.'

<sup>9</sup> Cp. ii. 24 and note to ii. 24<sup>3</sup>.

her rounded breasts so firm,<sup>1</sup> with the other restraining<sup>2</sup> the sari<sup>3</sup> that flutters as she walks,<sup>4</sup> — who in a picture could her grace portray?<sup>5</sup> **27**

**JESTER.** For her bath she had doffed her ample parure. Her adornments were spoiled by the breaking of the waves.<sup>6</sup> Her slender form shows neath her dripping vesture.<sup>7</sup> This maiden's glance is the sum and substance of loveliness. **28**

**HEROINE.** [*As she looks at them all — aside.*] That this is some great King is made manifest by the way in which he plainly unites the graces of dignity and charm.<sup>8</sup> Of this one too I have an opinion, [namely,] that she is his First-Queen — you don't need to be told, in order to recognize Gāurī<sup>9</sup> at the left side of the Half-woman God.<sup>10</sup> And this is the master Magician. [5] Here again are the attendants. [*Stops to reflect.*] Then why does his look seem to make so much of me, even in the presence of his wife? [*So saying, she gives a coquettish glance.*]<sup>11</sup> [9]

**KING.** [*Aside — to the Jester.*] When she suddenly, past my ear, shot a sidelong glance sharply flashing, [a flashing glance] whose brilliancy was like that of the cavities of the petals on the tips of the ketakas where the bee sucks,<sup>12</sup> — then was I whitened surely with the best of camphor

<sup>1</sup> Literally, 'on her firm-breast-hills': *thala* is used of parts of the body which may be considered as raised or elevated or projecting or rounded above or beyond its general surface — so of buttocks (ii. 1<sup>a</sup>), of cheeks, of breasts. Cp. BR., s.v. *sthala* (3<sup>a</sup>, 4<sup>a</sup>).

<sup>2</sup> Dr. Konow books the word, of course, under root *yam*.

<sup>3</sup> The *kaṭṭilla* (defined by HD. as *kaṭi-vastra*) is doubtless the sari (or sarce or sary), a long piece of silk or cotton wrapped about the hips, with one end falling nearly to the feet and the other thrown over the head, and here the same as the *potta* or 'garment' of line b — since she wore but "one."

<sup>4</sup> Literally, 'the *kaṭṭilla* which was moved (from the, i.e.) by the walking,' *caṅkramaṇa-tas*, Whitney, § 1098.

<sup>5</sup> Literally, 'she is not portrayed in any one's picture.'

<sup>6</sup> Of the pool or river in which she had been bathing.

<sup>7</sup> Literally, (the glance of this one) 'having a body-liana (*laā*) coming into sight (*ullāsin*) from her dripping vesture,' *oll-aṅsua-ullāsi-taṇu-llaā*: or, *ullāsin* might be

'radiant,' i.e. 'radiantly beautiful' — see BR. under *las* + *ud*.

<sup>8</sup> Literally, 'This one is known as a king by this (*iminā*) profound-and-charming grace-union.' Here *iminā* means 'this which you plainly see, this plain or manifest' (union), reminding us a little of Latin *ille*. As used of the character, *gambhīra* is 'deep, solemn, dignified.'

<sup>9</sup> Literally, 'Gāurī, even untold, is known:' — and it's just as easy, even without help, to recognize the Queen.

<sup>10</sup> See note to i. 22<sup>d</sup>.

<sup>11</sup> Vāsudeva defines *try-aṅgam* as *tiryag-udañcitam*, (she looks a look) 'bent sideways.' The king refers to this glance at ii. 1<sup>d</sup>. — See notes on the coquettish glance, ii. 6<sup>a</sup>, iii. 2<sup>d</sup>.

<sup>12</sup> Literally, 'when a sharp sideglance-flash was shot ear-nigh suddenly, — [a flash] possessing brilliancy (*chavi*) like [that of] bee-sucked *ketaka*-tip-petal cavities.' I take *sav-* as 'with an ear-interval,' not hitting. *Kaṭāksachātā* occurs in the 2<sup>d</sup> example to *Sāhitya-darpaṇa*, no. 100, cited by BR. ii. 1072. The pple *āaddhia*, 'pulled at' by bees, is booked under *kṛṣ* + *ā*.

(*karpūra*),<sup>1</sup> bathed surely with moonlight. Meantime I am become overlaid as it were with dense pearl-dust. 29

[As before, aside — to the Jester.]

Oh, the splendor of her beauty!

Methinks her waist, circled with triple folds, were easily grasped even by a baby's fist, while to compass the expanse of her hips is not possible<sup>2</sup> even with the two arms.<sup>3</sup> A tender child's hand suggests a comparison for the bigness of her eyes.<sup>4</sup> And so [by reason of her beauty], it is not possible in a picture to portray her as she really is.<sup>5</sup> 30

JESTER. Albeit her adornments are stripped off for the bath and her cosmetics are washed away by it, [yet] how lovely she is! or rather, let me say,

Even women who are devoid of [natural] beauty put on adornments, [for] they win a certain comeliness by such embellishment; [but] adornments make the comeliness even of a person who is naturally handsome to unfold itself [to still greater beauty].<sup>6</sup> 31

KING. That's true of *this* girl, at any rate. For

Her loveliness is like to gold, untarnished, unalloyed.<sup>7</sup> Her almond-eyes reach even to her ears.<sup>8</sup> The expanse of her cheeks is like to the full-orbed moon. That she is under the protection of the Five-arrowed God, [who guards her] with bended bow,<sup>9</sup> [is clear], because

<sup>1</sup> Or, with a pun of which the King is not consciously guilty, 'then was I irradiated with love for Karpūra (-mañjarī).'

<sup>2</sup> The phrase *no jāi (yāti)* seems to be used like *es geht nicht, that won't go*, etc. 'The expanse is not possible to be embraced' (vest). For the use of the infinitive here and in d, see Jacobi, § 116. — "Expanse:" cp. i. 32b.

<sup>3</sup> The style of beauty here exaggeratedly described is abundantly illustrated by the sculptures of ancient Indian monuments. They out-Rubens Rubens in his most drastic avalanches of buttocks. See A. Cunningham's *Bharhut*, Plate xxiii. Hindu painters show more self-restraint than the sculptors and poets: see Griffiths, i. p. 9a.

<sup>4</sup> 'The bigness has a comparison (given, i.e.) suggested by the hand.' Cp. i. 32a.

<sup>6</sup> *Paccakkham*.

<sup>6</sup> Literally, 'even of a person nature-handsome, the comeliness opens its eyes by [aid of] adornments.' Repeated at ii. 25.

<sup>7</sup> Literally, 'gold, new (or fresh) and genuine.' The two adjectives are not without appropriateness of reference to girlish loveliness also.

<sup>8</sup> A strange bit of racial psychology underlies the varying national ideals of beauty of person (cp. note to ii. 46). — Literally, 'Of her eyes the length is brought to a stop (skhalitam, 'stumbled, fallen,' — or as pple of the causative) by her ears.' Cp. i. 16<sup>b</sup>; 30<sup>c</sup>; 34<sup>c</sup>; ii. 27<sup>a</sup>. Of a handsome young ascetic, Bāṇa says, "his eyes were so long that he seemed to wear them as a chaplet," *Kādambarī*, p. 280. See Griffiths, i. 8b.

<sup>9</sup> *Dhanuddanda* is 'bow-stock;' but *stock* in this connection (see *Century Dic'y*, s.v. *stock*, sense 9) is superfluous in English.

his arrows,<sup>1</sup> "Parcher," "Bewilderer," and the rest,<sup>2</sup> are piercing me through. 32

JESTER. [*With a smile.*] The wind of the highway knows the liana's power of resistance.<sup>3</sup>

KING. [*With a smile.*] I tell you, old man :

The embellishment effected by their own manifold excellences makes handsome the person of women ;<sup>4</sup> while splendor of attire seems [rather] to conceal<sup>5</sup> their beauty of form. Accordingly, for those on whose limbs is imprinted the seal of a certain loveliness,<sup>6</sup> Cupid, methinks, with bended bow, stands as the ever-ready servant.<sup>7</sup> 33

Moreover : Of this maiden

The spread of the hips is such that no creeper-like girdle is on them ; the breast-hills are so towering as to hide from her sight her waist ;<sup>8</sup> the eyes are so long that there is no [room for a] lotus on her ear ;<sup>9</sup> and the face beams forth with such radiance that it seems like a second moon on the night of full moon.<sup>10</sup> 34

QUEEN. Worthy Kapiñjala, find out<sup>11</sup> who she is.

JESTER. [*To the Heroine.*] Come, sweet-faced girl, sit down and tell me who you are.

QUEEN. A seat for her !

Although we say *bow-string* when we mean the *string*, we say simply *bow* when we mean the *bow-stock*. Cp. *vana-antare* etc.

<sup>1</sup> Literally his 'seekers.' The verb is listed under *vyadh*.

<sup>2</sup> Namely, "Inflamer," "Ruiner," and "Crazer" — *saṁdīpana*, *uccāṭana*, *unmādana* : see Uhle's *Vetāla*, p. 8<sup>12</sup>. Or cp. Maheçvara's comment on *Amarakoṣa*, i. 1. 27. The two here mentioned are punned upon at iii. 26, see note.

<sup>3</sup> *Soḍirattana*, 'manliness, pride, self-respect.' For this passage, Dr. Konow suggests 'power of resistance.' Cupid knows how hard it is to conquer the King and so is shooting at him with great energy.

I give with diffidence the following interpretation : By i. 32, the King means, "Cupid guards this fascinating girl, and I fear I may not win her." "Never fear," says the Jester, reassuringly ; "the wind knows how little resistance the swaying creeper offers."

<sup>4</sup> 'The person of women is beautiful [when] embellished by the host of their own excellences.'

<sup>5</sup> In Index under *chad*. — Cp. ii. 26, 27.

<sup>6</sup> 'To whose limbs a certain imprint of loveliness is gone.'

<sup>7</sup> Ready to read from their coquettish glances their unspoken commands and to enthrall their lovers accordingly. — Scholion.

<sup>8</sup> Literally, 'the breast elevation (or prominence) is so that she sees not her navel at all.'

<sup>9</sup> Cp. note to i. 32<sup>b</sup>.

<sup>10</sup> 'And so outshining is the face that the night of full moon [is] possessing two moons.' Rājasekhara repeats this idea (see p. 206) in his three other plays, *Viddh*. iii. 27, *Bālar*. iii. 25, *Bālabbh*. i. 31; cp. *Çārāṅgadhara* 3659 and p. 189 : *udañcaya mukham manāg ; bhavatu ca dvicandram nabhaḥ*.

<sup>11</sup> 'Know thou by asking,' 'πυθοῦ.'

JESTER. Here is my over-garment. [5]

[The Jester gives the Heroine the garment, and she sits down upon it.]

JESTER. Now tell me.

HEROINE. There is here in the Deccan, at Kuntala,<sup>1</sup> a king named Vallabha-rāja, beloved (*vallabha*) by all his people.

QUEEN. [*Aside, to herself.*] Yes, and he's my aunt's husband. [10]

HEROINE. His consort is named Ṣaṣi-prabhā.

QUEEN. [*Aside, as before.*] And she's my mother's sister.

HEROINE. [*Smiling.*] They call me by way of joke [?] their "bought daughter." [15]

QUEEN. [*Aside.*] Such splendor of beauty, surely, was not produced save from the loins of Ṣaṣi-prabhā; nor are<sup>2</sup> pencils of precious beryl,<sup>3</sup> save from Beryl Mountain. [*Aloud.*] You are Karpūra-mañjarī, aren't you! [20]

[The Heroine stands abashed.]

QUEEN. Come, little sister, embrace me. [*So saying the Queen puts her arms around her.*]

HEROINE. Oh joy! here at last Karpūra-mañjarī has begun to receive recognition!<sup>4</sup> [24]

QUEEN. Today, Bhāiravānanda, by your kindness, I have been made to enjoy an uncommonly neat [but] queer little arrangement in seeing [this] little sister.<sup>5</sup> So let her stay now for a fortnight. Afterwards you shall carry<sup>6</sup> her back by your magic power.<sup>7</sup> [27]

BHĀIRAVĀNANDA. As the Queen says.

JESTER. [*To the King.*] Say! we're everlastingly<sup>8</sup> — both of us — left out in the cold, you and I, since *they* have got together in a cosey family circle.<sup>9</sup> For these two women are "little sister" each to the other;

<sup>1</sup> See p. 213.

<sup>2</sup> The verbal idea in each of these two clauses is expressed by a derivative of the same root *pad*, with *ud* or with *nis*.

<sup>3</sup> Literally, 'beryl-gem-pencils.' The beryl occurs in hexagonal prisms; hence the appropriateness of the word "pencil." Some varieties are very beautiful (the emerald is one of them), while others are very little worth; hence the need of the word "gem."

<sup>4</sup> Literally, 'of K. this is the first salutation:' but if put thus, it might imply that she is glad she has received none before.

<sup>5</sup> Literally, 'today an unprecedented

(= uncommonly neat) queer-little-arrangement (= *saṁvihāṇāa*, cp. OB. vii. 5<sup>b</sup>), with the sight of the little-sister, has been caused by your kindness to be enjoyed by me.'

<sup>6</sup> In the Prākṛit, the verb is plural, — "honoris causa," says the Scholiast.

<sup>7</sup> Literally, 'contemplation-car;' that is, the supernatural power which you will attain by trance-practice will serve you to carry her home through the air to Kuntala.

<sup>8</sup> In rendering *param*, I venture to use this English vulgarism because it suits the Jester.

<sup>9</sup> 'Since of them (Queen, Heroine, Vi-

while Bhāiravānanda is praised and made much of for bringing them together. [33] And here a terrestrial Goddess of Speech, a go-between, [is]parading about,] reincarnated as a downright Queen.<sup>1</sup> [34]

QUEEN. Vichakshaṇā, to Bhāiravānanda must be shown every attention his heart can wish, and you may go to your eldest sister, Sulakshaṇā, and tell her so.<sup>2</sup> [35]

VICHAKSHAṆĀ. As the Queen commands.

QUEEN. [*To the King.*] My lord, pray let me take my leave;<sup>3</sup> for you see the state the little sister is in,<sup>4</sup> and I'm going to the women's apartments<sup>5</sup> to arrange her attire with beauty and grace. [36]

KING. [Of course you may go; for] it is quite proper to fill the runnels about the roots of the champaka creeper with musk and camphor.<sup>6</sup>

FIRST BARD. [*Behind the stage.*] May twilight bring its gladness to my King. [41]

The hot-rayed sun's round orb, like to the body<sup>7</sup> of the soul of day, — who knows where that in all the world is gone,<sup>8</sup> now that the time for day to die<sup>9</sup> is come? And even this lotus-pool,<sup>10</sup> as if her eyes were sealed in a swoon on hearing of the long separation [that awaits her,] now that her lord is departed, hath shut fast the lids of all her lily-eyes.<sup>11</sup> **35**

chakshaṇā, and Magician) there is an assembled family.'

<sup>1</sup> Dr. Konow refers the allusion (sarcastic, says the Scholiast) of this sentence to Vichakshaṇā, comparing ii. 10<sup>3</sup>; and takes *dehantareṇa* with *devī*, as the reading of W suggests. It vexes the Jester to see Vichakshaṇā so honored.

<sup>2</sup> 'Attention is to be paid . . . , telling your sister.'

<sup>3</sup> See Index, under *iṣ*.

<sup>4</sup> 'I am going . . . on account of the beauty and grace of attire of the little sister who has this condition,' which you plainly see. — She had been snatched from the bath by the Magician (cp. i. 26 and 28).

<sup>5</sup> The action is taken up again at ii. 11<sup>3</sup>.

<sup>6</sup> The Scholiast takes this as a case of *samāsa-ukti*, citing for it *Kāvya-prakāṣa*, x. 97, p. 671, Bombay ed., — cp. *Sāhitya-darpana*, p. 309<sup>10-11</sup>, transl., p. 398. The "champaka creeper" suggests a slender, lovely woman, — here the Heroine. It is

proper to bestow thereon all needful attention.

<sup>7</sup> Taking *piṇḍa* as 'body'; but Dr. Konow takes *jīva-piṇḍa* as 'Lebens-masse,' 'Lebens-hauch.'

<sup>8</sup> Literally, 'who knows where (*kaḥim*) in the world (*pi*) that is gone?' — In other words, I think that *pi*, although *adling* an indefinite idea to the interrogative, *does not* convert the interrogative into an indefinite ('somewhere') in this passage.

<sup>9</sup> 'The occasion for the death (*kāla*) [of the day] having arrived' (*āp*): *Vāsudeva*, "sāyamsamaye."

<sup>10</sup> In *Prākṛit* this is feminine (*nalīṇī*), and so I refer to it by the feminine pronoun in English. — Literally, 'the pool has become (*jāā*, under *jan*) having lilies shut ("shut," as used of the eyes).' — *Souṇa*, under *gru*, Jacobi, § 61.

<sup>11</sup> The pool (feminine) of day-blooming lotuses closes her "eyes" (the blossoms on her "face") in a swoon of grief when her



## SECOND BARD.

Opened [now] for our pleasure are jewelled roof-terraces and the picture-galleries.<sup>1</sup> By the attendants, couches, delightful in the starlight,<sup>2</sup> are hastily<sup>3</sup> spread. Silks begin to rustle as the fingers of the restless hands of the ladies in waiting move over them.<sup>4</sup> The pleasant murmur of the voices of women who have made up their quarrels<sup>5</sup> is heard in the arbors.

36

KING. And we will go to our evening worship.<sup>6</sup>

[At these words, exeunt omnes.]

[End of the First Act.]

beloved lord (the sun) leaves her. The sun's departure is hinted at in the first half-stanza; and the second half-stanza is of course in clear allegorical allusion to the Heroine, and to her grief at being separated from the King. — This is a case of "transfer" (*samādhi*, *Kāvya-darṣa*, i. 93): "because the ways of the Heroine are here transferred to the lotus-pool," says the Scholiast. For day-blooming and night-blooming lotuses, see note to ii. 50, with which stanza this may be compared.

<sup>1</sup> 'The pleasure-terraces-and-galleries.'— Such places serve as rendezvous for lovers,

says the Scholiast. Open roofs are much used in the East as a kind of pleasance at night. With Vāsudeva, I take *citta-bhitti-nivesā* as = *citra-grhās*.

<sup>2</sup> 'In the star-time.'

<sup>3</sup> "Hastily:" there is scarcely any twilight in Southern India.— See root *str*.

<sup>4</sup> 'The sound (rustle) of silk has begun by reason of the moving of the fingers' etc.

<sup>5</sup> 'The hum of women angry and tranquillized.'

<sup>6</sup> 'To pay worship, [namely, our] evening-prayer,' somewhat like *ἀγωνίζεσθαι πάλην*.

## ACT II.

[Then enter the King and the Porteress.]

PORTERESS. [Walking around a bit on the stage.] This way, this way, O King !

KING. [Takes several steps, and then, with his thoughts on her —<sup>1</sup>] On that occasion<sup>2</sup>

Not from their places<sup>3</sup> moved even the breadth of a sesamum seed her fair rounded buttocks ;<sup>4</sup> her belly seemed as if slightly overflowing with wavy folds ;<sup>5</sup> her neck she bent aside ; while the braided tress, that from her moon-like face did stray,<sup>6</sup> was clasped within the folding of her breasts :<sup>7</sup> [thus] in fourfold wise her slender form she showed, as on me sideways she her glance did bend.<sup>8</sup> 1

PORTERESS. [To herself, aside.] How now — even today — piling up the same old palm-leaves ? — the same old stock phrases ?<sup>9</sup> — Well, I must sing the praises of spring-time to him and so slacken his passion for her. [Aloud.] Contemplate, O King, the flowery season,<sup>10</sup> which is very gently coming on.<sup>11</sup> [5]

[Now] are lengthening the days that break completely<sup>12</sup> the seal of the throat of the cuckoo's mate, that make the bees to hum with sweetness

<sup>1</sup> That is, of course, on the heroine. Sup-  
ply "says."

<sup>2</sup> The occasion described at i. 28<sup>o</sup>, when she gave him the coquettish glance which he now recalls in line d.

<sup>3</sup> For the form of the ablative, see II. 3. 9.

<sup>4</sup> Properly, 'well-conditioned buttock-hill' — cp. i. 27<sup>b</sup>, note.

<sup>5</sup> '(Was) possessing slightly overflowing fold-waves.' Cp. ii. 6<sup>b</sup>.

<sup>6</sup> 'The braid in straying from her face-moon;' or 'the braid, in the nodding to and fro of her face-moon:' either *venī* or *āpaṇ-  
endu* might be the subject of *bhamaṇa*.

<sup>7</sup> 'By her braid a breast-embrace was got.'

<sup>8</sup> 'Of her, looking-coquettishly at me, the body-liana became (*jan*) having-four-disposals or -arrangings (-*vidhā*):' that is, four dispositions or attitudes of as many parts of her liana-like body presented themselves to my notice as she glanced etc.

<sup>9</sup> 'The same piling together of palm-leaves, the same word-series:' proverbial equivalent for threshing the same old straw.

<sup>10</sup> 'Give a glance at the flowery season.' The Scholiast seems to think the form of expression a little forced. And I certainly do.

<sup>11</sup> 'Which is maturing a very little.' This is vague as a time-datum; but the statement at ii. 6<sup>23</sup> seems more definite.

<sup>12</sup> See i. 4<sup>b</sup> note. Cp. also p. 203.

long drawn out,<sup>1</sup> that among forsaken lovers waken anew the Pañchama note,<sup>2</sup> the king of melodies, — [the days that are] crazy with passion, [days that are] the abodes of the troops of loves. 2

KING. [*Giving no ear to it. — In impassioned style.*]

When, to the eyes of all in the place of assembly, she appeared as<sup>3</sup> an abounding stream of loveliness, as a city of the manifold dwellings of laughter and amorous delight,<sup>4</sup> as a paragon<sup>5</sup> of comeliness, as a lake whose blue lotuses were eyes, but withal as the enlivener of my passion, — then did Cupid fix a sharp piercing arrow on the string of his bow.<sup>6</sup> 3

[*As if crazed with love.*] From the very instant that I first saw her, — the fawn-eyed<sup>7</sup> girl, —

If I paint a picture, she flashes forth upon it;<sup>8</sup> she falls not short in [any] excellencies;<sup>9</sup> on [my] couch, [meseems,] she slumbers; but I see her face like a full-blown flower in every quarter of the sky;<sup>10</sup> of my talk she is the subject; of my verses, she the theme;<sup>11</sup> from my brooding thoughts ne'er parted<sup>12</sup> for long is the tender wanton maid.<sup>13</sup> 4

And again :

They whom the coquettish half-glance of her piercing restless eye hath smit,<sup>14</sup> will [soon] to death be done by koil's note<sup>15</sup> and spring and moon

<sup>1</sup> 'Giving a prolonged quality of sweetness to the hum of the bees.'

<sup>2</sup> 'That set agoing (sañ-car, caus.) the Pañchama note.' Cp. i. 16<sup>3</sup>; also Çārṇiga-dhara's Paddhati, no. 2048 (in the season of flowers, the koil utters the fifth or Pañchama note, our G; the frog, A; the elephant, B).

<sup>3</sup> 'When she became the beauty-stream (of the eyes of, i.e.) in the eyes of the people of' etc. <sup>4</sup> Cp. ii. 22<sup>b</sup>.

<sup>5</sup> I am in doubt about this word. And the Scholia are not fully clear to me.

<sup>6</sup> Puñkha is the arrow's notched and feathered end which is fixed on the string. (See Raghuvamśa ii. 31.) "The arrow was 'puñkha-ed' on the bow" means "the arrow's notch was fixed on the bow-string." This action is called sañdhāna. So iv. 20<sup>d</sup>.

<sup>7</sup> Properly 'gazelle-eyed.' The gazelle is a small and graceful antelope, with large liquid eyes. The reader should see the beautiful pictures of P. L. Slater and O. Thomas's Book of Antelopes, London, 1894 —, if he would know the full force of this epithet.

<sup>8</sup> 'On a picture she bursts forth.' If I

amuse myself with painting, my pictures always turn out to be portraits of her.

<sup>9</sup> This clause seems strangely inept.

<sup>10</sup> 'She blossoms out [like a flower] in' etc.

<sup>11</sup> 'In [my] talk she is present; in [my] poetry, she comes forward or makes her appearance or (if the author will forgive me) bobs up.'

<sup>12</sup> 'In [my] meditation, not separated is' etc.

<sup>13</sup> Dr. Konow books the verbs under sphuṭ, khuṭṭai, loṭṭ, viṣaṭṭai (Skt. ṣaṭ), vṛt, truṭ; see his references to Pischel's Hemachandra. Skt. truṭ is 'to part' (intrans.), as we say of a rope. Cp. Marāṭhī tuṭaṇem, and Molesworth, p. 383b: "whilst of moḍaṇem the sense is 'to break,' with the ever-inherent implication of destruction of form or state, the sense of tuṭaṇem is 'to break,' with the implication of parting or separating."

<sup>14</sup> 'They who have been looked at (diṭṭhā) by a third-part of her eye.' Cp. Hāla's Saptaçataka, no. 505.

<sup>15</sup> Cp. note to ii. 2<sup>c</sup> and cp. i. 16<sup>3</sup>. Cp. Sāhitya-darpaṇa, no. 215.

and love ;<sup>1</sup> while they on whom hath fallen her full glance<sup>2</sup> are dead and ready for our last farewells.<sup>3</sup>

5

[*As if lost in pensive remembrance.*] And again :

Before<sup>4</sup> her, [flies] a glance, [like] a line of bees, [straight and stinging] ;<sup>5</sup> while [in the middle,<sup>6</sup> or] about her waist there is a garland of milk-white wavy folds ;<sup>7</sup> and behind her proceeds, amid her coquettish peepings, Cupid, holding his bow bent so nearly round that the string touches his ear.<sup>8</sup>

6

[*Stops to think.*] My man is long coming back. [2]

[*The Jester and Vichakshaṇā enter and walk about.*]

JESTER. Say, Vichakshaṇā, is this all true ?

VICHAKSHAṆĀ. Yes, it's all true, only more so. [5]

JESTER. I don't believe you — you are so awful funny !

VICHAKSHAṆĀ. My good man, don't talk that way: there's one time for joking, and another for the consideration of business.

JESTER. [*Looking before him.*] Here's my old man, as out of spirits (*mukka-māṇasa*)<sup>9</sup> as a gander that's quit Lake Mānasa (*mukka-māṇasa*),<sup>10</sup> emaciated with the fever-of-love (*mada*) as an elephant with rut (*mada*),

<sup>1</sup> For the Moon as Love's ally, see Kādambarī, p. 559<sup>12</sup>, *kusuma-çara-sahāyaç candamāh*. Cp. note to iii. 30.

<sup>2</sup> 'Full look' (*ditṭhi*), in contrast with the "third-part-look" of line a.

<sup>3</sup> 'Are fit for the gift of the two handfuls of sesamum-water,' the customary libation to the departed.

<sup>4</sup> The metaphoric language is here so "bold" (*prāudha*, as Vāsudeva justly observes), that no bare English version suffices to reproduce the thought.

<sup>5</sup> 'Before [her] is the bee-row of her eyes.' Kālidāsa speaks (*Meghadūta*, 35) of the temple girls and their eyes, "Whose glances gleam, like bees, along the sky," a free but good rendering of *madhukara-çreṇi-dīrghāṇ kaṭākṣāṇ*. This last is precisely what Rājaçekhara seems here to have, in mind. Coquettish glances may reach far, like the bee's long flight; are straight as a "bee-line;" like the bees, they leave a sting; perhaps also they are bright as the bees' shining wings, for bees are described as *sphurant* or 'flashing' at Sprüche, 1986d. — See II. II.

Wilson's comment on the *Meghadūta* passage; cp. Sprüche, 2463, where the *kaṭākṣa* is likened to a swarm of bees. — See iii. 2<sup>d</sup>.

The "row" or "string" (*çreṇi*) in which the wild geese fly is mentioned even in the *Rigveda* (iii. 8. 9); and a "string" of bees forms the "bow-string" of Cupid's sugar-cane bow (*Megh.*, 71). *Bhīṅga-saraṇī* is here about the same as *bhramara-paṅkti* or *madhukara-çreṇi*. — Correction in proof: Konow takes *bhīṅga-saraṇī* here rather as the dark eyebrows.

<sup>6</sup> "Before," "in the middle," and "behind" are in evident contrast, — *majjhe*, with double meaning, signifying here 'on her belly.'

<sup>7</sup> 'There is a boiled-milk wave-garland' — cp. ii. 1<sup>b</sup> note. See *kvath* in Index.

<sup>8</sup> 'Holding his bow rounded to the ear.' See under *ā*. — Cp. iv. 20<sup>d</sup>.

<sup>9</sup> Here is a series of elaborate puns.

<sup>10</sup> His true and glorious home in the Himālayas, in order to return (about the end of November) to the every-day waters of India — see C. R. L. in *Journal Am. Or. Soc'y*, xix., p. 155-6.

languishing (*milāṇa*) from his violent inner-ardor<sup>1</sup> (*ghaṇa-ghamma*) like a stick of lotus-root wilted (*milāṇa*) in the strong heat (*ghaṇa-ghamma*), his color (*chāū*) lost like the brightness (*chāū*) of a lamp that they give you by day-time, pale and wasted (*paṇḍura-parikkhīṇa*) like the moon which is pale and wasted (*paṇḍura-parikkhīṇa*) [by the sun's splendor] at day-break at the end of the night of the full.<sup>2</sup> [10]

BOTH. [*Stepping about.*] Victory, victory to the King!

KING. Man! how have you gone so far as even again to meet Vichakshaṇā?

JESTER. This time Vichakshaṇā did the "going," for she came to make it all up with me. And when she had made up, I stopped to talk with her till ever so much time went by.<sup>3</sup> [15]

KING. "Making up!" — what's the use?

JESTER. [The use is] that (*jan*) here, with a letter in her hand<sup>4</sup> from a regular little dear, is — Vichakshaṇā! [17]

KING. [*Acting as if he noticed a pleasant odor.*] It seems to me as if I smelt the fragrance of ketaka blossoms.

VICHAKSHAṆĀ. Here in my hand is a letter on ketaka flower-leaves. [20]

KING. How do there come to be ketaka flowers in March?<sup>5</sup>

VICHAKSHAṆĀ. Bhāiravānanda has imparted to us a spell by whose power one blossom already has been made to appear on the ketaka-stock in the Queen's palace-garden. [22] With some of its hollow flower-leaves, today, the fourth day of the "Swing-breaker,"<sup>6</sup> the Queen has paid

<sup>1</sup> So, despite OB., s.v. *gharma*, end, as against BR., s.v. *gharma*, l. end.

<sup>2</sup> 'Like the daybreak full-moon-night moon.'

<sup>3</sup> See BR. vi. 477 top.

<sup>4</sup> See A. V. Williams Jackson's notes on billets-doux in plays, *American Journal of Philology*, xix. 252. Further interesting allusions may be found at Kumāra-sambhava, i. 7; and in Kādambarī, p. 433<sup>6</sup>. The last passage speaks of scratching a message with the finger nails, and, as here, on petals of ketaki.

<sup>5</sup> 'In Mādhu,' the older name of Chāitra = March-April: see Whitney, JAOS. vi. 413-4. The Screw-pine or ketaka does not flower till the rainy season, says Roxburgh, p. 707, i.e., some three months later. Roxburgh adds: "The tender white leaves of the flowers . . . yield that most delightful fragrance . . . ; of

all the perfumes in the world it must be the richest and most powerful." See *Pandanus* in Century Dic'y, and note to iv. 21<sup>b</sup>. Also Griffiths, i. p. 36<sup>b</sup>, and pl. 63.

<sup>6</sup> There are various Swing festivals. The most famous is the dola-yātrā (culminating with the Phālguna full moon), during which images of Kṛṣṇa are placed on a swing and swung. The weight of the idols often broke the swing: hence the name in the text. — Again, on the eleventh of the bright half of Chāitra, Viṣṇu and Lakṣmī are swung. — The context of the passage before us (cp. ii. 29<sup>b</sup>) indicates that here the Swing festival of Gāurī (and Īṣa) is intended, the gāuryā dolotsava. This āndolana-vrata is a rite observed by women and begins on the third of the bright half of Chāitra. Herein agree

homage to Pārvati, the beloved of Śiva. And again, a couple more of them she has [taken and] bestowed as a mark of favor on her "little sister," Karpūra-mañjarī. And the latter has paid homage to the same exalted Gāurī<sup>1</sup> with one of her two flower-leaves; [25] and the other

Hollow flower-leaf of the ketaka blossom as a present to you your friend hath sent; and it is inscribed with a couplet<sup>2</sup> which is lovely with its words (*vaṇṇa*) [written] in musk-ink, [or, punning] which is lovely with the color<sup>3</sup> (*vaṇṇa*) of the musk-ink.<sup>4</sup>

7

[With that, she hands him the billet-doux.]

KING. [*Opens out*<sup>5</sup> (the somewhat folded leaf) and reads it.]

By staining a white goose with saffron-paste till her feathers were ruddy (*piñjara*), I suppose (*kila*) that I cheated her gander into thinking "She must be the mate of a Ruddy Goose" (*cakravāka*). To pay for it now, my misdeed is making me to know misfortune,<sup>6</sup> in that (*jēṇa*), although near,<sup>7</sup> thou comest not within range of even my half-glance. 8

Hemādri, the Vratārka, Nirṇaya-sindhu, and Dharma-sindhu. See p. 289 and 216.

<sup>1</sup> Pārvati.

<sup>2</sup> 'And it (*jaṁ*) is inscribed with a śloka-couplet,' that is, a couplet which forms a śloka (= stanza 8). — With this interpretation, each of the two members of the couplet would be a half of stanza 8. — Otherwise, we may assume that *siloa* is used as equivalent to "verse," and with the same looseness as in English, and meaning 'line' or 'half-stanza' here, and 'stanza' at ii. 83, 91.

<sup>3</sup> Colored chalks and brilliant miniums (red lead, etc.) were used as surrogates for ink. At Jātaka, iv. 489<sup>17</sup>, words are written on a wall with vermilion or "native cinnabar," *jāti-hiṅgulaka*. Cp. Horace, Satires, ii. 7. 98. See Bühler, Palaeography, p. 92, 93; and my note to iii. 18 below. Any color would show well on the white floral leaves of the ketaka.

<sup>4</sup> *Eṇa-nāhi*, 'antelope navel,' is one of the many names for 'musk' or *kastūrikā*. This is reddish-yellow, overpowers the intense odor of ketakas, and provokes even elephants to rut. — Rājanighaṇṭa, p. 100.

In the same volume, p. 439, *sahasra-vedhin* is said to be a name for three things, sorrel, musk (*kastūrikā*), and asafetida (*hiṅgu*). The last is a gum from the Ferula

alliacea. It may be that the drug sambul or sumbul, the musk-root of commerce (a product of Ferula Sumbul, see Ferula and sumbul in Century Dic'y), which is a fair substitute for musk, is here intended instead of the genuine animal secretion, and that it was used to make a colored "ink." This is the less unlikely since the radically identical *hiṅgu* and *hiṅgula* are names, one for the plant and the other for the pigment! — If not, then we must render, "lovely with the ink-words [or ink-color] and lovely with musk": in this case it is not incredible that the Heroine added a dash of the drastic perfume to her missive to make sure that her royal lover's passion should not flag.

<sup>5</sup> Or, 'reaches his hand (sc. *karam*) for it.'

<sup>6</sup> 'Because (*jaṁ*) her husband (*tabhattā*, under *tad*) was cheated [into] thinking . . . [by me], making (*kr*) a female *laṅśa* [which is naturally white] [to be] possessing a saffron-paste-ruddy body, therefore this misdeed of mine has turned out (*pari-nam*) as a teacher of misfortunes,' etc. Her misdeed, like bad karma, bears appropriate fruit (Maṇu xii. 62) in a separation like that of Ruddy Goose and mate (p. 262. n. 3).

<sup>7</sup> I.e., 'in the same palace': so iv. 1b. The Queen is already jealous (cp. ii. 29<sup>10</sup>), and compels this separation (cp. ii. 9<sup>c</sup>).

[*Reads it a second and a third time.*] These words indeed are an elixir of life to my ears!

VICHAKSHAṆĀ. I too have made a stanza, — a second one, which describes the plight of my dear friend, — and written it down. Here it is.

KING. [*Reads it.*]

At endless length, like to her days and nights, her [love-lorn] sighs go [slowly] trooping by.<sup>1</sup> With her bejewelled bracelets,<sup>2</sup> fall her streams of tears. And in thy absence, O fair lover, the hope of life for that dejected maid hath grown as feeble as her slender form. 9

VICHAKSHAṆĀ. [And] *here*<sup>3</sup> is a stanza about her plight, composed by my elder sister, Sulakṣaṇā, who is serving her as lady in waiting: listen to this, O King!

Her sighs escape like pearls from off their string,<sup>4</sup> and make the sandal to wither.<sup>5</sup> Hotly her body burns [with love's fever]. The beauty of the laugh on her face is naught save a memory.<sup>6</sup> Moreover, the pale tint of her limbs is as faint<sup>7</sup> as the moon's slender sickle by day. Ever her floods of tears for thee,<sup>8</sup> O fair lover, are like to rivers. 10

KING. [*Sighing.*] What is there to say? in poetry she's your "elder sister," sure enough.

JESTER. This Vichakṣaṇā is Goddess of Poetry for the earth, and her "elder sister" is Goddess of Poetry for the three worlds. So I'll set up no rivalry with them. [5] But [as I'm] before my old man, I'll describe, with such words as befit me, the longings of love.

VICHAKSHAṆĀ. Recite. We're listening.

JESTER. Moonlight<sup>9</sup> is excessively hot, like to poison is sandal-water,

<sup>1</sup> 'With the days and nights, long [are her] sigh-columns.' Her sighs are like an army, passing in long drawn out "columns" (daṇḍa, used in the sense of daṇḍa-vyūha). Cp. daṇḍa at iv. 11.

<sup>2</sup> The bracelets slip from her arms because she is so emaciated with love's fever. This is a frequent motif: see Çakuntalā, st. 66 (Williams) or 67 (Pischel), and Meghadūta, 2.—Kāvya-prakāṣa, x. 112, p. 735, Bombay, cites this stanza to illustrate saḥokti.

<sup>3</sup> The function of jeva is slightly to emphasize the gesture which distinguishes this deictically used ettha from that of ii. 8<sup>3</sup>.

<sup>4</sup> 'Are possessing a pearl-string-like escape.'

<sup>5</sup> They are so hot that they (are sandal-uccoḍa-causing, i.e.) shrivel up even the cool sandal. Is this right? if so, the juxtaposition of the pearls is incongruous. Root cut is said to mean 'become small.'

<sup>6</sup> 'Has memory as its refuge,' has need to be remembered (cp. Sprüche, 2253d), since it can no more be seen. This seems to me to be a distinct reminiscence of Kālidāsa's beautiful phrase saṁsmaraṇīya-ṣobhā, Çak., near beginning of act iv.

<sup>7</sup> Properly, 'tender, soft.'

<sup>8</sup> 'For the sake of thee,' tuha kae = tava kṛte.

<sup>9</sup> Moonlight, sandal, pearls, night winds, lotus-root, and water are all refrigerants or

a pearl-necklace is like caustic potash on a wound, the night winds burn my body, a fibrous lotus-root bristles like arrows,<sup>1</sup> and ablaze is my slim body, albeit wet with water, — because I've seen the choicest maid, with lotus-face, and eyes so fair. **11**

KING. I say, man, you too need rubbing down with a drop of sandal-water yourself.<sup>2</sup>

Accordingly, tell me some circumstance about *her*. What next did the Queen do with her after taking her<sup>3</sup> to the women's apartments? **[3]**

JESTER. Vichakshaṇā, you tell what was done.

VICHAKSHAṆĀ. They made her toilet, sire, and decorated her with her sectarian mark and her ornaments, and entertained her. **[5]**

KING. How so?

VICHAKSHAṆĀ. Her firm limbs were anointed<sup>4</sup> with paste of saffron-essence until they were yellow.<sup>5</sup>

KING. That was burnishing a golden doll till it was beautifully bright.<sup>6</sup> **12**

VICHAKSHAṆĀ. Her companions put on her feet a pair<sup>7</sup> of emerald anklets.

KING. That was surrounding a pair of shamefaced lotuses with swarms of bees.<sup>8</sup> **13**

VICHAKSHAṆĀ. She was arrayed in a couple of silken garments as blue as the tail-feathers of a king-parrot.

KING. That was tipping out the stems of the plantain with leaves that are gently tossed in the breeze.<sup>9</sup> **14**

are esteemed as such (see Sprüche, 3260; Rāja-nighaṇṭu, p. 167; and cp. Rtu-saṇihāra i. 2, 4 and iv. 2): even they bring no coolness to one burning with love's fever. Similar ideas, Sprüche, 2246, 1081. — The stanza is full of internal rimes.

<sup>1</sup> 'Is an arrow-series.'

<sup>2</sup> To cool your apparent fervor of love.

<sup>3</sup> As mentioned at i. 34<sup>38</sup>.

<sup>4</sup> For the meaning, BR. vi. 761, compare *udvartana* — see Amarakoṣa ii. 6. 121.

<sup>5</sup> Until her natural flesh-tint became still more beautifully yellow.

<sup>6</sup> 'Accordingly (tā) the beauty of a golden doll was polished bright.' Similarly the *tā* of the next ten stanzas.

<sup>7</sup> 'Her feet were caused to receive a pair' etc.

<sup>8</sup> Root *bhram* = 'roam, range' (trans., as in *roam the woods* — see BR. *bhram* 2, for examples), and so 'stray around, surround'; causative, 'cause to surround.' — Active construction, "They caused bees to surround the pair of lotuses": passive, "The pair was caused to be surrounded with bees." — Cp. the note on ii. 19<sup>b</sup>; cp. also *ali-mālā*, and my note on *āvalī* at iii. 26<sup>d</sup>.

<sup>9</sup> 'Then the shoot of the plantain [became] possessingslightly wind-tossed leaf-tips.' Her thighs are likened to the stems of a plantain and her wavy silks to its leaves. — Scholion. Rāja-nighaṇṭu, xi. 107, p. 149, gives *ūru-*



VICHAKSHAṆĀ. Over the expanse of her buttocks was placed a girdle bejewelled with rubies.

KING. That was making a peacock dance on the cliffs of Golden Mountain.<sup>1</sup> 15

VICHAKSHAṆĀ. Upon her two fore-arms,—as it were, the stalks of her lotus-like hands,<sup>2</sup>—were put rows of bracelets.

KING. That was—tell me<sup>3</sup>—was it not making them as lovely as an inverted quiver of Cupid! 16

VICHAKSHAṆĀ. A choice necklace of monster-pearls<sup>4</sup> was placed on her neck.

KING. That was giving to the moon of her face an ample retinue of stars, ranged in ranks about it.<sup>5</sup> 17

VICHAKSHAṆĀ. And a pair of ear-rings, studded with gems, was put in her ears.

KING. That was transforming her face into a chariot of Cupid and furnishing it with two wheels to drive it to and fro.<sup>6</sup> 18

VICHAKSHAṆĀ. With native collyrium they adorned her eyes.<sup>7</sup>

KING. That was putting<sup>8</sup> a bee on the fresh blue-lotus<sup>9</sup> that serves as

*stambhā*, 'thigh-pillared' or 'thigh-stemmed,' as one of 16 names for plantain. Kālidāsa has the same comparison at Meghadūta 93; and so has Amaru, as cited by BR. under *kadala*. Parāb. Subh., p. 449, čl. 396, has *lambhitāḥ kadali-stambhās tad-ūrubhyām parābhavam*. Cp. *rambhoru*; also iv. 7<sup>c</sup> below.

<sup>1</sup> Mount Meru, to whose rocky steeps her buttocks firm are likened here. Cp. ii. 34 n.

<sup>2</sup> 'On her handlotus-forearmstalk-pair.'

<sup>3</sup> 'Then, tell me, does it [the "pair"] not look like [or appear beautiful as or glitter as] a reversed Cupid's quiver?'—The forearm and the quiver have the same general shape. See Griffiths, i. p. 15 a, b, and pl. 73, 83. The synonyms for quiver stand at Amarakoṣa ii. 8. 88; but I cannot cite any special description of Cupid's quiver. The nose is compared to an inverted quiver, Parāb's Subh., p. 435, čl. 121.

<sup>4</sup> 'Six-māṣika-pearls.' If a *māṣaka* or 'bean' was 4½ grains, these would weigh over a pennyweight apiece and be worth each some 27 × 27 or 729 times as much as a one-grain pearl! Cp. iii. 318 below.

<sup>5</sup> 'Then a multitude of stars in ranks

[or rows—as the pearls strung on their several parallel strings are in rows] attends upon her face-moon.'

<sup>6</sup> 'Then her face-Cupid-car with two wheels was driven to and fro.' Ear-rings like veritable wheels: Griffiths, figs. 12, 50, 52, 54, 55!

<sup>7</sup> 'Her eyes were made possessing native-collyrium-produced decoration.'

<sup>8</sup> 'Then a fresh-blue-lotus-bee was given to the Five-arrowed God.'—See root *r*: *uppiu* = *uppio* (Jacobi, § 2, line 5, Lautlebre) = *arpito*.—Konow thinks I am wrong, and that *silimuha* here means only 'arrow.' Cp. ii. 38.

<sup>9</sup> The blue-lotus (*kuvalaya*, *utpala*) is one of the five flowers that serve as Cupid's arrows. A fair maid's eyes are often likened (as here) to such a lotus (see Sprüche, 3702, 3818, 3838); or, the face is a lotus, and the restless eyes are bees (2658, 2660).

The fondness of the bees for the lotus is a common-place of the poets. The dark collyrium is here likened to the dark bees that swarm about the blossoms. Cp. Raghuvāṇṇa, iii. 8.

one of the arrows of the Five-arrowed God. [Or.] That was giving a fresh lotus-arrow<sup>1</sup> to the Five-arrowed God.<sup>2</sup> 19

VICHAKSHAṆĀ. The wreath of curly locks that fringes the crescent of her forehead<sup>3</sup> was arranged.

KING. That was the spotted antelope appearing on the moon's disk.<sup>4</sup> 20

VICHAKSHAṆĀ. Upon the temples of the bright-eyed maid they heaped the flowers her tressy burden hid.<sup>5</sup>

KING. That was letting you see a contest between Rāhu and the Moon, on the part of the fawn-eyed girl.<sup>6</sup> 21

VICHAKSHAṆĀ. Thus the Queen decorated the girl with decorations to her heart's content.

KING. That was an adorning of the ground of a pleasure grove<sup>7</sup> by the beauty of spring.<sup>8</sup> 22

JESTER. This, O King, is very truth that I tell you:

The maid whose look is straight and bright, — collyrium befits her [eyes]. Whose breasts are like to ample jars, — a pearl necklace becomes her. But if upon the round expanse of her buttocks you place a gorgeous girdle, we may call *this* adorning and *dis*-adorning her.<sup>9</sup> 23

<sup>1</sup> As in Sprüche, 5691<sup>b</sup>, ṣilimukha (see BR.) means not only 'bee,' but also 'arrow.'

<sup>2</sup> That is, the renewal (implied in *nava*) of the decoration of her eyes was like renewing that one of Cupid's five arrows which consists of a blue lotus.

<sup>3</sup> 'Clinging to the edge of her forehead-mooncrescent.' — See *rac*.

<sup>4</sup> 'Accordingly, the black-spotted antelope is (*vṛt*) on the moon's disk in the middle.' — *Majjhāu* (= -āo, i.e. *madhyāt*), abl. sing., used adverbially. — The face is the moon's disk and the locks are the dark spots upon it.

The dark spot or fleck on the moon greatly enhances its beauty (*Ḷakuntalā, sarasijam*, i. 20, Williams), and is often likened to the black or dappled antelope (*Kāvyaḍarṣa*, ii. 35). Hence the moon is called *mṛgāṅka* and *hariṇa-lakṣaṇa* or *-lāñchana*. Rājasekhara calls it *hariṇa-lakṣman* twice, and calls it *eṇaṅka* and *mīaṅka* and *hariṇaṅka* in this play. Cp. *Hāla*, no. 14. — For the names of the "fleck," see Hemachandra, 106. — For the name "rabbit-marked," see i. 25 and note.

<sup>5</sup> 'Of the maid with eyes bright as

camphor-gum the tress-burden was possessing a hidden flower-heap.' — Let the reader notice, with reference to the sequel (iv. 18<sup>b</sup>, 20<sup>b</sup>), that *ghaṇa-sāra* is one of eleven synonyms for camphor (*karpūra*), which see, *Rājā-nighaṇṭu*, p. 101).

<sup>6</sup> 'Then a boxing-match between Rāhu and Moon was shown [you] by the gazelle-eyed one.' — Rāhu, the demon who causes eclipses by "swallowing" or "hiding" the moon, is here likened to the heavy tresses; and the blossoms, to the moon.

Tresses and flowers have a strife to see which shall cover or hide the other. Her lovely tresses win — they eclipse the flowers.

<sup>7</sup> 'Sport-grove-ground.' — Or else, 'sport-grove-earth,' that is an earth or world of places or opportunities for amorous delights. In either case the Heroine is meant. Cp. ii. 3<sup>b</sup>.

<sup>8</sup> This means the Queen. — Scholion.

<sup>9</sup> 'And, on the other hand, on whose wheel-like buttock-expanse is a certain girdle-pride, of her we call *this* adornment and *dis*-adornment' — if I may venture so to

KING. [*Again<sup>1</sup> with his thoughts on her.*]

Her soft bathing garment, wet and clinging closely<sup>2</sup> to her waist with its triple folds, and to her shoulders,<sup>3</sup> [but] loose upon her magnificent buttocks<sup>4</sup> and jar-like breasts,<sup>5</sup> betrays the tenderness<sup>6</sup> of her liana-like form and its beauty. 24

JESTER. [*As if vexed.*] Ho you! I described her as adorned with all her ornaments: while you, — you won't remember her except<sup>7</sup> as robbed of all her decorations by the water.<sup>8</sup> — Well, hasn't my lord ever heard this?<sup>9</sup>

Adornments make the comeliness even of a person who is naturally handsome to unfold itself [to still greater beauty]. A certain splendor results from adorning even genuine precious stones with diamonds. 25

KING. 'Tis only the hearts of fools, mind you,<sup>10</sup> that fair women<sup>11</sup> rob by the bewitching accessories of attire;<sup>12</sup> while clever men have to be won<sup>13</sup> by natural beauty. Grape-juice isn't sweetened with sugar.<sup>14</sup> 26

VICHAKSHAṆĀ. As the King has intimated:<sup>15</sup>

To swelling breasts, or eyes that to the budding ears do reach,<sup>16</sup> [or] face that serves as moon unto the earth, and body that is a stream of the rivers of loveliness,<sup>17</sup> what excellence is imparted by<sup>18</sup> the art of dress and adornment? [Very little, perhaps. But] why<sup>19</sup> [then] is even that

reproduce the paronomasia of *bhūsaṇam dūsaṇam*.

<sup>1</sup> Cp. ii. 04.

<sup>2</sup> 'Adhering (*laggam*), water-close' (i.e. skin-tight with the water, *jala-nividaṁ*).

<sup>3</sup> 'On triple-fold-provided-navel and on arm-roots': cp. *Amarakoṣa*, ii. 6. 79.

<sup>4</sup> 'Getting loose on her paragons of buttocks and breasts.' See *gvas + ud*, 'sich lösen,' in BR. <sup>5</sup> Cp. ii. 44<sup>a</sup>.

<sup>6</sup> Perhaps *laṅgima* is connected with *laṅgh*, 'spring,' and means 'springiness, elasticity,' and so 'litheness.' That is not far from *Vāsudev's* definition, *tārūṇya*, 'youthfulness, tenderness.'

<sup>7</sup> "Not . . . except" renders *jeva*.

<sup>8</sup> He had already so described her, i. 26.

<sup>9</sup> It wasn't the Jester's fault if the King hadn't heard the first half — see i. 31<sup>b</sup>.

<sup>10</sup> *Hanta*.

<sup>11</sup> *Καλλίπρυοι*.

<sup>12</sup> Or, 'excellence (*guṇa*) of the witchery of attire.'

<sup>13</sup> *Bhāvaṇijjā*: we must take the causative of *bhū* as = 'cause to come or yield,' colloquial 'fetch' ('that'll fetch him'), slang 'fetch' (= 'allure, attract').

<sup>14</sup> It must be sweet by nature, if at all. Cp. *Sprüche*, 3316. <sup>15</sup> At i. 53<sup>ab</sup>.

<sup>16</sup> Cp. i. 32<sup>ab</sup>. — Or, 'that reach to the ear-buds' (the flowers placed as ornaments over or in the ears). <sup>17</sup> Cp. ii. 3<sup>a</sup>.

<sup>18</sup> 'What merit of breasts etc. is made by the art etc.?'

<sup>19</sup> 'Listen to this (*inaṁ*) reason . . . for this fact (*tattha* — see Whitney, § 303a), that (*jaṁ*) even that (*taṁ pi* — the toilet adornment just mentioned) is all (*savvaṁ*) agreeable: What (frustration or) impairment of natural growth is there?' The reason is put in the form of a rhetorical question. I take *tattha* and *jaṁ* as correlatives. — *Rūḍhi* outmatches artifice (*yoga*) and has a power [for better, for worse] quite independent of the tricks of the toilet — says the Scholiast.

all agreeable? Listen while I tell you the reason<sup>1</sup> for it now: You cannot spoil natural beauty! 27

**KING.** Moreover, my honest Kapiñjala, here's a point for you:<sup>2</sup>

What is the use of artificial ways of adornment? Those are the tricks of actresses. The person itself that takes the heart of a man,<sup>3</sup> *that* is lovely. • Therefore, matrons, at that supremely happy moment in which they are united with their husbands, and in which the joy of love that brings a whole host of excellences is attained, do not wish at all for splendid attire. 28

**VICHAKSHAÑĀ.** Sire, this I may tell you: not only by the Queen's orders did I follow Karpūra-mañjarī,<sup>4</sup> but also because I had come to terms of close friendship<sup>5</sup> with her. Therefore, as I'm ready at her need, I will, again [as before] make myself her attendant.

For the purpose of testing the heat of her [love-fever], their hand was laid in the fold between her breasts<sup>6</sup> by her friends, and was often astonished out of it<sup>7</sup> by the burning and quickly<sup>8</sup> withdrawn.—[But] what of that even? Give ear to these words, pleasing, yet alarming:<sup>9</sup> Warding off the moonbeams with her hand for a shade, she passes the night.<sup>10</sup> 29

The rest of the business Kapiñjala will tell you. And [as he says], so it should be done.

[At this, she steps about the stage, and then exit.] [3]

**KING.** But, man, what is that "rest of the business"?

**JESTER.** Today is the fourth day of the Swing festival.<sup>11</sup> [5] And ere it close, Karpūra-mañjarī is going to be put in the swing in front of the [image of] Pārvatī. So my lord is going to wait at the Emerald

<sup>1</sup> Listen to the reason, being heard (suvvantaṁ, passive of *śru*, Jacobi, § 69. 3), i.e. the reason, while I tell it.

<sup>2</sup> 'You, this one, are instructed.'

<sup>3</sup> 'What own-person (*nia-aṅgaṁ*) is man-heart-captivating.'

<sup>4</sup> *Tāe*: loosely used genitive with *aṇu-gadā*.

<sup>5</sup> 'Had come to the amity of apple-of-the-eye-friendship.' Cp. Psalm xvii. 8.

<sup>6</sup> 'The hand, laid on or in, was withdrawn from the depression (*utsaṅga-tas*) between her breasts.' — For the dative in *-āa*, cp. Jacobi, § 38, and i. 142, 341, iv. 216.

<sup>7</sup> See BR., *dāmara*, 'a very astounding thing.' The hand is spoken 'of — boldly — as astounded.

<sup>8</sup> *Helāi* (*helāe*), 'without more ado.' — See root *kṛṣ*.

<sup>9</sup> The reason for the alarm makes the Scholiast much trouble. — Her behavior seems to indicate that she is love-sick (cp. ii. 5<sup>b</sup>, *canda-māraṇijja*), if not also a bit moon-struck.

<sup>10</sup> Cp. Vallabhadeva, no. 1411, and Konow's Essay, p. 100.

<sup>11</sup> Cp. ii. 62 and note.

Seat<sup>1</sup> and watch Karpūra-mañjarī while she swings. This is "that rest of the business." [8]

KING. [*Reflecting.*] Well, you *have* scored one on the old lady, keen as she is. [10]

JESTER. Made the old cat drink sour gruel and think it was milk<sup>2</sup>—  
I *guess*:

KING. Who else but you<sup>3</sup> is ready at my need? What else but the moon is clever enough to raise the tides of the ocean? [13]

[*At that, they step about and make as if they were entering the Plantain Arbor.*] [14]

JESTER. Here is the raised seat begemmed with crystal. And so, man, sit down on it. [16]

[*The King does so.*]

JESTER. [*Raising his hand.*] O King, behold the moon at the full! [19]

KING. [*Looking.*] Oh! it's the face of my beloved in the swing that he's pointing out to me when he says "moon at the full." [*Regards her attentively.*] [22]

Paling the face of every beauty here,<sup>4</sup> making the sky's hollow vault to ripple<sup>5</sup> with the liquid moonlight of her loveliness, and breaking the haughty pride in the hearts of maids that regard her,<sup>6</sup> appeareth the moon-like orb of her face as she moves straight to and fro in her sport on the swing. [*Or,*] appeareth the moon-like orb of her face, artless and mobile, as she plays at swing.<sup>7</sup>

30

<sup>1</sup> Literally "Emerald-Heap." This is, I think, a jocosely exaggerating nickname for a seat, liberally ornamented, as we may presume, with gems. The scholion to this passage calls it "a kind of raised seat"; and to such a seat allusion is made at ii. 29<sup>13</sup>. The name appears to include not only the seat, but also an arbor (called "Plantain Arbor" at ii. 29<sup>14</sup>) or other shelter in which it was placed, since a door is mentioned at ii. 42<sup>21</sup>. To judge from iv. 18<sup>3</sup>, the "Seat" and the "Arbor" would seem to be in two different localities. I cannot reconcile the apparent contradiction. Of course, we might render the name by "Emerald Arbor."

<sup>2</sup> [By me] 'she, thinking (ti) [This is] "milk" (duddham), was made to drink sour

gruel — [thus] I conjecture.' — Proverbial. Konow cites Viddh., p. 114<sup>3</sup>, and Hāsya-rnava, 38<sup>22</sup>.

<sup>3</sup> For the ablatives, see p. 203.

<sup>4</sup> 'Making colorless (vicchāa) the faces of the (circle, i.e.) entire collection of beauties in the town.' <sup>5</sup> See under vicchola.

<sup>6</sup> 'That regard (ikṣ) her,' with envy of her beauty, namely.

<sup>7</sup> 'Appears her face-moon, straightly (sarala) moving-to-and-fro (tarala) in her swing-sport.' Or, 'Appears her face, artless (straight, not crooked) and mobile.'

The two adjectives are used of a look, in like collocation, in Bhartṛhari's *smitam kinēit*. *Tarala*, used of winds, waves, lightning, of eyes, glances, faces a-tremble

And again :

With [waving] chowries<sup>1</sup> raised aloft, with showy rows of banners dazzling-white, [and] with bells,—assuming a likeness to the resplendent (?) Asura-maidens' cars,<sup>2</sup> [now] mounting the rampart, in its course, ascending, descending, coming; and going, the swing captivates<sup>3</sup> the heart of men with its sinkings and risings.<sup>4</sup> 31

And again :

With the tinkling jewelled anklets, <sup>5</sup>	With the sound of lovely jingles
With the flashing jingling necklace,	From the rows of rolling bangles,—
With the show of girdles garrulous	[Pray] whose heart is not bewildered
From their ringing, ringing bells, <sup>6</sup>	While the moon-faced maiden swings? <sup>7</sup> <span style="float: right;">32</span>

JESTER. Oh! you're an aphorist;<sup>8</sup> but I'll be your commentator and describe her with all prolixity.

Pained neath the pressure of her towering breasts,  
Her rosy feet cry out to Love for help,—  
Their voice her tinkling anklets set with gems.<sup>9</sup> 33

with angry tears, means 'mobile, bright, flashing,' etc.

Note the uncommonly effective employment of alliteration and of well-balanced paronomasia in the swing-line, which is an admirable bit of word-painting. The metre of Kālidāsa's lyrical master-piece suits it to perfection. The following verse may give some idea of the rhythm and the internal rime :

Moves to | and fro, | swinging high, | swing-  
ing low, | now a rise, | then a sink | ing.

<sup>1</sup> A kind of fan-like brush, made of the yak's tail, often with bejewelled handle, and serving as one of the insignia of royalty. Pictured in Griffiths, pl. 5, 7; Banners, i. p. 15 b.

<sup>2</sup> The order of words in my version is ambiguous, as it is in the original: the uncertain "resplendent" may qualify "Asura-maidens" (*asura-tarūṇi*) or "cars,"—The Asuras are the foes of the gods.

<sup>3</sup> 'Makes (*kṛṇai*) captivation (-*haranam*) by (-*vasā*) its coursing (*raa*).<sup>1</sup> *Raa*, *raya*, from *rī*, 'run, currere,' as used of the motion of liquids, is not an unfit word.

<sup>4</sup> What was said of the foregoing stanza applies in large measure to this.

<sup>5</sup> The four adjectives that fill up lines

*abc* are *bahuvrīhis* to *hindolanam* : 'a swinging which possesses (i.e. in which become manifest) tinkling-jewelled-anklets, jingling-necklace-flash, ringing-bell-mouthy-girdle-display, [and] rolling-bangle-row-produced-sweet-jingle-sound.'

<sup>6</sup> Little bells were attached to the girdles. See Bhartṛhari's *etāḥ caṭad*, or *Sprüche*, 1456; with which—in general—also—our stanza may be compared.

<sup>7</sup> 'To the heart of whom is her swinging not bewildering (heart-bewildering) ?'

Note again the beautiful appropriateness of the rhythm: it is that of the *prthivī*, with its *ḥṛṣā* of jingling tribrachs and bell-like, chiming cretics. The stanza is a *tour de force* in the use of imitative words (*onomatopœia*). Compare Edgar A. Poe's "The Bells." Rājasekhara repeats the first half of the stanza at *Bālabh*, ii. 3.

<sup>8</sup> For pictorial illustration of a swing-scene, see Griffiths, figure 66.

<sup>9</sup> You express yourself with all the exaggerated concision of a writer of aphorisms (cp. Max Müller's *Sanskrit Literature*, p. 71f.).

<sup>9</sup> The pair of her foot-lotuses, pressed by the superposed-breast-mountain-slopes, calls as it were to Love with the sound of the tinkling jewelled anklets.<sup>1</sup>

- Her rounded buttocks, as she plays at swing,  
For joy are laughing, laughing once again,—  
Their voice the chiming of her jewelled zone.<sup>1</sup> 34
- The stream of pearls adown her neck that flows,  
Bright undulating with the moving swing,  
Bears far and wide King Cupid's name and fame,  
As if they hung like creepers o'er its flood.<sup>2</sup> 35
- Her garments tossed, as gainst the wind<sup>3</sup> she swings,  
Reveal some glimpses of her lovely form,  
Which calls to Love to nestle by her side.<sup>4</sup> 36
- Her earrings, striking gainst her saffroned cheeks,  
Mark lines that do a playful tally keep,  
To count each oscillation of the swing.<sup>5</sup> 37
- Sudden she opes her eager bloomy eyes,  
Big as her palm, and Cupid's quiver fills  
With piercing shafts of lotus-petals blue.<sup>6</sup> 38
- And on the downward glide, behind her head  
Stands out her braid, like stock of Cupid's whip,  
And says "Stay not the coursing of the swing!"<sup>7</sup> 39
- Thus all this maiden's winsome-graceful ways,  
Displayed in swinging, form a picture bright,  
Which Love, sly limner, paints in every heart!<sup>8</sup> 40

<sup>1</sup> 'Her chariot-wheel-rounded buttocks, swing-play-voiceful (i.e. -jingling), seem to laugh for joy, with the sound of the bells of her bejewelled girdle.' — Bejewelled girdle: Griffiths, pl. 55. Bells on bracelets, fig. 6; on trappings, pl. 6.

<sup>2</sup> 'Her pearl-necklace, with the semblance of a bright (tāra) river (sariā), flowing with the sport of the swinging, seems as if scattering afar the fame-creepers of the Flower-weaponed King.' Her necklace of magnificent (cp. ii. 17<sup>a</sup>) pearls is compared to a stream which snatches and carries far and wide Cupid's fame. This again is likened — in boldest metaphor — to a vine swaying loosely over the stream; the impetuosity of the stream tears the vine from its support and carries it far away; or it spreads his fame far and wide. (In short, her-ornate beauty is a "card" for Cupid.) Bhartṛhari, in his *abhimata* (Sprüche, 494), speaks of "cutting the creeper of shame."

<sup>3</sup> Produced by her motion through the air.

<sup>4</sup> 'Revealed slightly by her garments

tossed by the envisaged wind, her limbs, calling upon Love, make him, as it were, to settle down beside them.'

<sup>5</sup> 'Her earring-pair, by its contact-plays upon her thick-besaffroned cheeks, seems (to give marks for the oscillations, i.e.) to make a mark for each oscillation of the swing, with an eagerness of counting.'

<sup>6</sup> 'Her eyes, like her palm [in size — cp. i. 16<sup>3</sup>, 30<sup>c</sup>], on a sudden blossomed-open with curiosity, seem to deliver blue-lotus-petal-arrows to the Five-arrowed God.'

<sup>7</sup> 'The braid-stock behind her, acting the part of Cupid's whip, (goes downward, as it were, saying, i.e.) seems to say [threateningly] as she sinks or is on the downward oscillation, "There shall in no wise be an interruption of the course of the swing."'

I take paḍai of the first half of the forward oscillation, when the braid stands out. Of course it may refer to the first half of the backward oscillation; and if so, we must render, 'the braid falls on her back.'

<sup>8</sup> 'Thus this maiden's winsome-grace-

KING. [*Dejectedly.*] Ah, Karpūra-mañjarī has dismounted ! Empty is the swing ; empty my heart ; empty the eyes of one who fain would gaze.

JESTER. She's come it on you like a streak o' lightning,<sup>1</sup> eh ? in a wink — seen — vanished ? [3]

KING. Speak thou not thus. [Say rather,] like the mirage<sup>2</sup> — seen and vanished.<sup>3</sup> [*He makes as if recalling something.*] [6]

As red as madder are her close-sealed lips ; like fresh-wrought gold bright is her slender form ; her glance outdoes in dazzling lustrousness or in whiteness,<sup>4</sup> the new moon's slender crescent ; her jet-black hair is like collyrium. Thus o'er the maid, with tremulous fawn-like eyes, there plays this beauty of colors ;<sup>5</sup> and by them,<sup>6</sup> arrogant Cupid in enthralling youthful hearts, seems to have fulfilled his purpose. 41

JESTER. Here's the Emerald Seat. Sit down on it,<sup>7</sup> old man, and wait for her. [2] Besides, the evening is at hand. [*They do so.*] [4]

KING. The night, though very chill, [to me] seems like the very scorching hour of a summer's midday. [5]

JESTER. Well then, with [the remembrance of her] Loveliness as his [sole] companion, let the King just wait a jiffy while I fetch the various refrigerants to cool him off. [*At that, he makes as if he were leaving the stage,<sup>8</sup> and looks before him.*] Why, but here's Vichakṣaṇā coming this way [and already] quite near by. [8]

radiant swing-display-ways, — in whose heart (citta) does not the skilful picture-maker (citta-ara, Skt. citra-kara), Love, as it were, depict [them] ?

Vilāsa is 'grace,' but also 'merry play' with a connotation of coquetry. Ujjala, 'blazing out, bright.' — To pavañca I assign the meaning ādambara given by Halāyudha. — Caria has a vague meaning for which even the word "acts" is too precise: "ways" is perhaps its best English counterpart. — The Pākṛit makes a pun on citta, which is lost in Sanskrit. — Properly, niṇṇa is 'skilful, clever.' I take it as '(playfully) skilful,' thereby straining it a little, I fear, in the direction of vidagdha, 'sly.'

<sup>1</sup> Then it was lightning-streaked (impersonal passive of denominative) by her.

<sup>2</sup> Like the town of Harigandha. — He was expelled from heaven for pride ; but, re-

penting during his fall, he was forgiven and was stayed in mid-air, where he and his are now sometimes seen in their aerial city.

<sup>3</sup> Note the striking contrast between the King's love-lorn solemnity and the Jester's facetiousness. The difference between natṭha and pa-natṭha seems to be intentional and I have reproduced it in my version.

<sup>4</sup> Dhavalima- is applicable both to the radiance of a glance and to the whiteness of the moon.

<sup>5</sup> For rehā, see note to iv. 20<sup>a</sup>.

<sup>6</sup> By which (jīa, scilicet rehāe) Cupid appears as possessing an accomplished object.

<sup>7</sup> I suppose that the King had risen from it in his excitement. He does not seem to have left the Arbor since ii. 29<sup>4</sup>.

<sup>8</sup> We have therefore now to imagine the stage as representing simultaneously two different scenes : 1. the "Emerald Seat" with



KING. At hand is

The time appointed, as her friends have told it.<sup>1</sup> [9]

[As if recollecting; and betraying by his manner the eagerness of love.] [10]

Thy hands and feet are shoots of tenderest growth;  
Thine eyes, meseems, are water-lilies blue;  
Thy face, albeit like the [cool-rayed] moon;—  
Although thy form is like a champak fresh;—  
Alas, oh marvel! how they me inflame!<sup>2</sup>

42

JESTER. [Looking attentively.] Ah, here's Vichakshaṇā, with various refrigerants. [2]

[Then enters Vichakshaṇā carrying the refrigerants.<sup>3</sup>]

VICHAKSHAṆĀ. [Stepping about.] Oh, how my 'dear girl suffers from the burning fever of separation! [5]

JESTER. [Approaching her.] Lady, what have you here?

VICHAKSHAṆĀ. Various refrigerants.

JESTER. Whom are they for?

VICHAKSHAṆĀ. My dear girl. [10]

JESTER. Well then, give me half.

VICHAKSHAṆĀ. What for?

JESTER. For the King.

VICHAKSHAṆĀ. But, [I mean,] for what reason?

JESTER. And what's the reason in Karpūra-mañjarī's case? [15]

VICHAKSHAṆĀ. Don't you know she's seen the King?

JESTER. And you—don't you know the King's seen Karpūra-mañjarī?

[At that, they both laugh.]

the King seated, "alone"; and 2. the meeting-place (near by, to be sure) of the Jester and Vichakshaṇā. Cp. the Analysis, p. 219.

We are to suppose that the King does not hear the Jester's remarks (ii. 41<sup>8</sup> and ii. 42<sup>2</sup>) nor the ensuing colloquy (ii. 42<sup>5</sup> as far as ii. 43<sup>2</sup>); and that, in strictness, the Jester does not hear the King's remark, ii. 41<sup>9</sup>.

And yet, curiously enough, the Jester does turn this last phrase to account by quoting it, mockingly, at ii. 50<sup>2</sup>, as if he had legitimately overheard it. See ii. 50<sup>2</sup> and note.

<sup>1</sup> The King here lapses into rhythm, although the forms are Çāurasenī: see preced-

ing note. The appointment refers, I think, to a nocturnal meeting immediately following the close of act ii. See additional note upon p. 289.

<sup>2</sup> "Inflame," with literal and with metaphorical meaning, as in Prakrit. One expects green shoots, water-lilies, etc., to be cooling, not inflammatory. Similarly iii. 20.

<sup>3</sup> 'Possessing a taken coolness-contrivance totality.' See O.R., çigīropacāra. Sāmagrī, 'totality of the needful requisites.'

Bāṇa gives a most interesting list of the means used to allay the heat of the body at Harsha-charita, p. 177-178.

VICHAKSHAṆĀ. Where is the King, then?

JESTER. At the Emerald Seat, as you<sup>1</sup> directed. [20]

VICHAKSHAṆĀ. Well then, stay with the King near the door of the Emerald Seat, in order that, since each has seen the other, the last farewell may now be said to all refrigerants!<sup>2</sup>

JESTER. [*Puts his arms around her. Then, throwing away the refrigerants, he says to them:*] Be off to the land of Never-come-back! [*And addressing her:*] Why then must we stay in the neighborhood of the door? [26]

VICHAKSHAṆĀ. On account of the Queen's directions.

JESTER. Why such directions?<sup>3</sup>

VICHAKSHAṆĀ. The Queen has planted there<sup>4</sup> three young trees.

JESTER. What trees? What trees? [30]

VICHAKSHAṆĀ. An amaranth, a tilaka, and an açoka.

JESTER. Pray what is she going to do with them?

VICHAKSHAṆĀ. The Queen said to Karpūra-mañjarī:

When a maiden who is in love, embraces an amaranth, or looks at a tilaka, or touches with the tip of her foot an açoka, then they burst into bloom. So do thou satisfy for them their longings.<sup>5</sup> 43

And now Karpūra-mañjarī is going to do it.

JESTER. Well then, I'll fetch the old man from the Emerald Seat, station him where he'll be hidden by the tamāla shrub, and let him witness the affair with his own eyes.<sup>6</sup> [2] [*He makes as if doing so.*<sup>7</sup> *To the King.*] Ho there, up and behold the moon's crescent [beaming] over the ocean of your heart.<sup>8</sup> [5]

[*The King rises and looks.*]

[*Then enters exquisitely adorned, Karpūra-mañjarī.*] [7]

KARPŪRA-MAÑJARĪ. But where's Vichakshaṇā?

<sup>1</sup> At ii. 29<sup>1</sup> ff. There he seems to have remained since ii. 29<sup>14</sup>. Cp. ii. 41<sup>2</sup> and note.

<sup>2</sup> Cp. ii. 5<sup>d</sup>. The ardor of the two lovers is now such that nothing will any longer avail to cool them.

<sup>3</sup> Of what nature (significance) are the directions?

<sup>4</sup> In the palace garden, near the door of the Plantain Arbor (with its "Emerald Seat") and the scene of the swinging.

<sup>5</sup> Do thou satisfy for them their longings to bring forth flowers, by doing these several acts: cp. i. 20<sup>27</sup> and see my notes thereto.

<sup>6</sup> 'I will make this thing to be before his eyes.'

<sup>7</sup> See note to ii. 41<sup>7</sup>.

<sup>8</sup> Compare Itaghuvaṅga, xii. 36, where Sītā's laugh is likened to the moon rising from the ocean.

VICHAKSHAṆĀ. [*Coming up to her from behind.*] My dear, now do as the Queen directed. [10]

KING. But man! what's this?

JESTER. Just you keep behind the taniāla bush and you'll find out.

VICHAKSHAṆĀ. Here's the amaranth. [13]

[*Karpūra-mañjarī puts her arms around it.*]

KING. This lovely maiden, whose swelling breasts are ample as a water-jar,<sup>1</sup> by her impetuous, close embrace, hath made the young amaranth tree to blossom with such a profusion of flowers that a [veritable] procession of swarms of bees has [already] arrived here! 44

JESTER. Ah see, ah see, the mighty jugglery! For

The amaranth tree, young though it is, just now close enfolded in her tender arms, all on a sudden shoots forth a multitude of flowers, — Love's arrows, as it were. 45

KING. Yes, not one whit less is the power<sup>2</sup> of longing.

VICHAKSHAṆĀ. Here is the tilaka tree.

[*Karpūra-mañjarī stands a good while looking at it with sidelong glances.*]

KING. Piercing, restless, and just touched with jet-black collyrium,<sup>3</sup> and having ever as their ready helper the Five-arrowed God<sup>4</sup> who bears the [flowery] shafts. — such are her eyes; and when<sup>5</sup> with them upon the tilak tree the fawn-eyed girl a sudden onset<sup>6</sup> makes, then it stands as if thrilled with delight,<sup>7</sup> its crown all bristling<sup>8</sup> with masses of clustering blossoms. 46

VICHAKSHAṆĀ. And here's the açoka tree.

[*Karpūra-mañjarī makes as if she were giving it a dainty kick.*]

<sup>1</sup> Cp. ii. 24<sup>b</sup>.

<sup>2</sup> 'Precisely such is the power.' The tree's longing (and the girl's?) must have been so powerful as to produce this magic effect.

<sup>3</sup> 'Anointed with a small portion of collyrium.'

<sup>4</sup> 'Ever making or putting (kr̥) Cupid at her side.'

<sup>5</sup> Literally 'When (jam̐) the attack of the fawn-eyed girl's eyes, piercing, etc., fell on (was precipitated on) the tilaka-tree, then (tam̐) it stood thrilled as it were, etc.'

<sup>6</sup> Hemachandra, 800, gives dhātī as one of four synonyms (see above, p. 201) for

"sudden attack," "surprise," — for that which, "if it happen by night, is called s̥āuptika," so familiar as main incident and as title of book x. of the Mahā-bhārata.

<sup>7</sup> Properly, 'horripilated, bristling.' Hindu poets constantly make allusion to horripilation or bristling of the hair as caused by emotions of pleasure. This again (see note to i. 32) is a curious fact of racial psychology; we think of it chiefly as a sign of terror. Cp. iii. 24 and note and iv. 21.

<sup>8</sup> Dantura, 'toothed, tusked,' and so 'thickly beset,' or 'bristling,' and in evident rapport with romañcio.

KING.

No sooner<sup>1</sup> had the maid, whose face is fair  
As is the radiance of the dapple moon,<sup>2</sup>  
In graceful play, to the açoka given.  
With [rosy] foot<sup>3</sup> whose [jewelled] anklets rang,  
A [dainty] touch, — than<sup>1</sup> in an instant burst  
Forth into blossom, e'en from every spray  
In all its crown, a gorgeous show of flowers —  
A sight for all the denizens of heaven !

47

JESTER. Say, man, do you know the reason why the Queen<sup>4</sup> didn't satisfy the longings of the trees herself ?

KING. I suppose of course *you* know ? [2]

JESTER. I'll tell, if the King won't get wrathful.

KING. What occasion is there for anger ? unseal your tongue and speak. [5]

JESTER. Although in this world comeliness of person does maintain the attractiveness of doting matrons,<sup>5</sup> nevertheless, methinks, it is in youth's tenderest prime that Lakshmī (*or Loveliness personified*) manifests herself as presiding deity.

48

KING. I catch your drift ;<sup>6</sup> and, what's more, have something to say [on that point] myself.

In spite of the fact that<sup>7</sup> [very] young maidens,<sup>8</sup> by reason of their eager curiosity,<sup>9</sup> are [a bit] fickle-minded, nevertheless,<sup>7</sup> it is with them, — their breasts just budding into view, — that the mystery of the Dolphin-bannered [God of Love] doth abide.

49

JESTER. [Yes,] even trees blossom out with the mystery of the beauty of form ; but they know not the mystery of love.<sup>10</sup>

<sup>1</sup> The two *ca*'s hint at the fact that the touching with the foot and the bursting into bloom occurred simultaneously. — Scholiast. Cp. iii. 3<sup>d</sup>.

<sup>2</sup> 'Deer-spotted [moon], [moon] flecked like the black antelope,' — see ii. 20 note.

<sup>3</sup> *Añhinā*.

<sup>4</sup> 'Do you know what is the reason (in this, *ettha*, Whitney, § 303 a, i.e.) for this, that (*jaṃ*) the Queen, etc. ?'

<sup>5</sup> It seems to me licit to assign this connotation to *kāminī*, which I take as antithetical to both *tārūṇṇae* and *bālāu*.

<sup>6</sup> 'Understood is your intention — I see what you mean,' namely, that the Queen is

a trifle *passée* as compared with this tender bud, Karpūra-mañjarī. The form of the Jester's statement was purposely vague.

<sup>7</sup> 'Maidens are fickle — just so (*emea*)! — but (*puno*) the mystery abides with etc.' For *emea*, see Weber's *Hāla*, no. 865.

<sup>8</sup> Like Karpūra-mañjarī, as contrasted with the oldish Queen.

<sup>9</sup> Which is still unrestrained by the experiences and the sophistications of life.

<sup>10</sup> A staid matron like the Queen may continue to bear lovely children, as the trees bear lovely blossoms ; but she no longer knows the keenness of youthful passion.

[Behind the stage.]

ONE OF THE BARDS. A pleasant evening to the King!

Behold, [the sun,] the jewel of the day,<sup>1</sup>  
 His face red-yellow, like an orange ripe,<sup>2</sup>  
 Hangs on the crest of yonder sunset-hill.  
 Now Ruddy Goose and mate, alas, must part:<sup>3</sup>  
 Their only friend hath left them — he whose rays  
 Are myriad strings dyed gorgeous, madder-red.<sup>4</sup>  
 He slackens now his fierce impetuous heat,  
 And with it quick the pride of jealous maids;<sup>5</sup>  
 Lulls half to sleep the eyes of all the world<sup>6</sup>  
 And drowsy lilies that bestud the pool.<sup>7</sup>

50

KING. At hand is now the even-tide —

JESTER.

"The time appointed, as her friends have told it."<sup>8</sup> [2]

KARPŪRA-MAÑJARĪ. Vichakṣaṇā dear, I'll go now; it's evening.

VICHAKṢHAṆĀ. So let us do.

[Thereupon, they step about, and exeunt omnes.]

[End of the Second Act.]

<sup>1</sup> The stanza in outline reads: 'The sun (dīpamaṇī), making . . . , relaxing . . . , possessing a madder . . . ray multitude, sole friend . . . , has become (jāo) sunset-hill-situated,' etc. I have reversed the sequence of the clauses.

<sup>2</sup> One is tempted to think that a \**norange*: an orange :: a *naddre*: an adder :: a *numpire*: an umpire; but it appears that the *n* of *nāranj*, *nāriṅga*, was lost before the word was adopted into English speech. See C. P. G. Scott, Transactions of the American Philological Association, xxiii. 278, 272.

<sup>3</sup> The love and constancy of the Ruddy Goose and her mate are proverbial. They are doomed to pass the night in most pitiful separation. Hence the sun is their "sole friend." See Wilson's Meghadūta, note to 82.

<sup>4</sup> 'Possessing a multitude of rays which have the color (or gorgeousness) of madder-dyed-strings.'


<sup>5</sup> 'And at the same time (*saha* a) relaxing or making to relent (*muñcanto*) speedily (*sarahasam*) his impetuousness (*tivva-bhāvam*), together with the hearts of jealous-proud-maids.' — Night and moonlight (cp. ii.

<sup>5b</sup>) put an end to their pouting (as do the breezes of spring, i. 15<sup>b</sup>), so that they yield to the gentle influences of love. The same idea at iii. 30<sup>a</sup>.

<sup>6</sup> 'With the eyes of people at the same time (*saha*) making the lotus-group to be possessing half-sleep.' There is here a slight laxity of expression.

<sup>7</sup> The day-blooming lotuses (*kamala*'s) that close their eyes (*nimilanti*) at evening, as opposed to the night-blooming lotuses (*kumuda*'s), that open their eyes (*unmiṣanti*) at evening — see Kāvyaadarṣa, i. 94, and Rūsasāhāra, iii. 23.

The latter are white and close their eyes at dawn, as appears from what is perhaps the loveliest of all the stanzas of Kālidāsa, to wit, *antarhite* etc., near the beginning of act iv. of Çak. — Cp. his *Urvaçī*, iii. 16. — See Böhtlingk's Hemachandra, 1160–1165, p. 217. — With this stanza, cp. i. 35 and iv. 18<sup>36</sup>.

<sup>8</sup> The Jester mockingly takes his words from the King's own mouth (see ii. 41<sup>9</sup>). The part that he quotes forms an *indravajrā* line, but in the dialect of prose. See p. 257, note 8, and  p. 289.

## ACT III.

[Then enters the King with the Jester.]

KING. [With his thoughts on her.]

Put far away from me the champak<sup>1</sup> bud!  
What use have I for juicy turmeric?<sup>2</sup>  
Of what esteem is gold though ne'er so pure?  
Before her loveliness, whose radiance sweet,  
Is likest that of newly risen moon,  
What need of bakul blooms, profuse and fresh?<sup>3</sup>

1

And again :

Bright as a necklace strung with emerald gems,  
Or wreath of jasmines where the bees have sucked,  
Her lovely glance, as quick she bent her neck,<sup>4</sup>  
Shot sidelong by,<sup>5</sup> and pierced my very heart.<sup>6</sup>

2

JESTER. Say, man, what do you stand there for, reeling off your twaddle like an uxorious husband?<sup>7</sup>

<sup>1</sup> See i. 14<sup>2</sup>, 16<sup>a</sup>, and notes.

<sup>2</sup> The rhizome of *Curcuma longa*, a plant of the ginger family. It is used as a condiment; as a dye-stuff, it yields lovely shades of yellow; and when chewed, affects the saliva as would saffron. See Pliny, N. H. xxi. 70, cited by BR.: *Iudica herba, zingiberis effigie, commanducata croci vim reddit.* — In *oll-ollāi* (instr. s. fem. with *hal-*), the stem is doubled.

<sup>3</sup> 'What occasion is there (with, i.e.) for heaps of blooms of bakul, though fresh?' The bakul, *Mimusops Elengi*, Roxburgh, p. 318, has flowers that are white and fragrant.

<sup>4</sup> 'With an impetuously bended neck' — as *avyayībhāva*.

<sup>5</sup> 'Glance, directed towards (see *vig + ni* 7) in BR.) the region of her ear.' The coquetish glance is usually sidelong and comes as it were from the outer corner of the eye (*apāṅga*). In darting such a glance, the girl may bend her neck or turn her head and so

look by the place where, with her head in its natural position, her ear would be. —

One might suspect here a reminiscence of Bhartṛhari, who, in his *san-mārga*, q. v., speaks of "glance arrows" (*dr̥ṣṭi-bāṇās*) which are *gravaṇa-patha-gatās*.

<sup>6</sup> The "Sidelong glance," *kaṭākṣa*, etc. — Dandin, in his *Poetics*, ii. 327, gives, as example of *viśeṣokti*, a stanza which says: The women have no battle-cars, elephants, cavalry, nor foot-soldiers; and yet with their sidelong glance (*apāṅga-dr̥ṣṭi*) they conquer the three worlds. — *Parab*, *Subh.*, p. 434-5, has some 19 stanzas on the *kaṭākṣa*. — See Bhartṛhari's stanza, just cited, = *Sprüche* 6824. Further, Hāla's *Saptaṭataka*, 505. — See also ii. 5 and my note on ii. 6<sup>a</sup>.

<sup>7</sup> *Bhājājīda*, literally, 'wife-conquered,' seems to me in this connection necessarily to suggest the doting, foolish, overfond husband, rather than the hen-pecked one. For the contempt in which the latter was held, see *Sprüche*, 4066.

KING. My thoughts, man, are on a vision that I've seen in sleep.

JESTER. Well then, old man, tell it to me.

KING. Methinks a maid with a lily-face stood in my vision within reach of my hand, and was about to strike me quickly with a blue lotus as I lay on my pleasure-couch. And then with eager haste did I catch hold upon the loose end<sup>1</sup> of her garment. No sooner<sup>2</sup> did she, leaving it in my hand, depart, than<sup>2</sup> my sleep, as it seemed, suddenly vanished too. **3**

JESTER. [*Aside, to himself.*] Should think it might have! [*Aloud.*] Say, man, I too saw a vision last night.<sup>3</sup> **[4]**

KING. [*Expectantly.*] Tell me then, what was the vision?

JESTER. Methinks, last night in my vision I fell asleep by the Ganges. **[7]**

KING. And then, and then?

JESTER. Well, then the Ganges put her graceful little foot on the head of Giva and washed me clean away with her water. **[9]**

KING. And then, and then?

JESTER. Then by a cloud that was raining at the autumn season to [its or my] heart's content<sup>4</sup> I was absorbed. **[11]**

KING. A marvel, a marvel! — And then, and then?

JESTER. And then, when the lordly sun had entered the asterism of Chitrā,<sup>5</sup> the great cloud went near(?)<sup>6</sup> the place where the Tāmraparṇī<sup>7</sup>

<sup>1</sup> 'With eagerness by me hastily she was held or caught on the loose end.'

<sup>2</sup> Ca . . . a : cp. ii. 47 note. — Root muc.

<sup>3</sup> Adya. — Modern English distinguishes by "last night" and "to-night" what in Sanskrit is contextually distinguished : thus, adya, asmābhir atra, usitvā, prātaḥ, etc., 'to-night we'll stop here, and early to-morrow morning,' etc.

<sup>4</sup> Is jadhiccham used *ἀπὸ κοινού* (kāka-kṣivat, as the Hindus say)? I see no great pertinence in it in either case.

<sup>5</sup> At the time of Rājasekhara, the autumnal equinoctial colure would be less than ten degrees west of Spica, and the sun would be "in Chitrā" in "autumn" (iii. 34).

For the transformation of rain-drops into pearls, see Sprüche, 314, 1544, 4020. According to the stanza samāptāyasi (Ind. Ant. xiv. 323; Sprüche, 6781; and elsewhere), the transformation takes place under Svāti : see

p. 214, above. So in Manwaring's Marāṭhi proverbs, no. 1291 : "If the Svāti rain fall, there will be a crop of rubies and pearls, but you will not get cotton enough for a lamp-wick." Now Chitrā and Svāti have as their principal stars respectively Spica and Arcturus; and at the time of Rājasekhara, the approximate longitude of these two stars was respectively 188° 32' and 188° 55', that is practically the same. The author's mention of Chitrā, therefore, is not fortuitous, but significant. — My thanks are due to my honored colleague, Dr. Asaph Hall, for his kind help in matters of this nature. Cp. Whitney, Oriental and Linguistic Studies, ii. 377, and his chart of the zodiac.

<sup>6</sup> Is antena used "prepositionally" (like antareṇa), here compounded with its "governed" word-stem, and in the sense of ante, 'near'?

<sup>7</sup> Cp. i. 174 note.

empties into the ocean. I, too, as I think, am within the cloud and go with it. [15]

KING. And then, and then?

JESTER. Then the cloud started to rain there with great big drops of water; and the sea-oysters, such as they call pearl-oysters, emerged from the waters<sup>1</sup> and absorbed me; and I was within them and became a monster pearl.<sup>2</sup> [18]

KING. And then, and then?

JESTER. Then in four-and-sixty pearl-oysters [successively] I was a drop of cloud-water, surpassing the opal<sup>3</sup> in hue, [and then,] in due course, I attained once more to the condition of being a pearl, one of perfect roundness,<sup>4</sup> clear, and flashing. 4

So I, whom you see before you,<sup>5</sup> fancy that my own self in the shape of a pearl,<sup>6</sup> was inside of those pearl-oysters. [1]

KING. And then, and then?

JESTER. Then those pearl-oysters were taken from the ocean as soon as they were mature, and they were opened. And I was among the four-and-sixty pearls. And a certain merchant bought me, giving [for me] a hundred thousand gold pieces. [5]

KING. Oh, what a wonderful vision! And then, and then?

JESTER. Then the merchant sent for the jeweller and had him bore a hole through me.<sup>7</sup> And that gave me a little something of a pain. [9]

KING. And then, and then?

JESTER. And with the pearls of that lot,<sup>8</sup> weighing ten *māshakas* apiece, a single row was strung in necklace style,<sup>9</sup> and it was priced at ten million gold pieces. 5

KING. And then, and then?

<sup>1</sup> For the form, see p. 203.

<sup>2</sup> This time it is a pearl of ten *māshakas* —see my note to ii. 17<sup>a</sup>. See note 5, p. 264.

<sup>3</sup> The tabasheer is a variety of opal found in the joints of the bamboo.

<sup>4</sup> 'I arrived at new-pearl-ness, very round, without any flat surfaces' etc., i.e. 'I arrived anew at' etc.

<sup>5</sup> Thus I would express the force of *so aham*.

<sup>6</sup> 'With or by (my) pearl-ness.' For *attāṇaam*, see Pischel on H. 3. 56.

<sup>7</sup> 'Then by him, fetching the jeweller, the pearl was caused to be drilled.'

<sup>8</sup> 'With that pearl-lot (of 64 pearls), weighing 10 *māshakas* apiece.' The expression is loose; the adjective is logically an adjunct of *muttāhala* and not of *maṇḍala*.

<sup>9</sup> That is, so as to form a necklace rather than a bracelet or what not: cp. *hāra-latṭhi*, iii. 18<sup>b</sup>; and *maṇi-yastī*, *Urvagī*, iii. 10, and Kale's note.



**JESTER.** Then [the merchant, whose name was] Sāgaradatta, put it in his casket and went to the capital of Vajrāyudha, the king of Pañchāla, to Kanauj; and there he sold it for the ten million. [3]

**KING.** And then, and then?

**JESTER.** And then,

As he, [the King of Kanauj,] considered her towering ample breasts, and also the beauty of the single string of pearls, he put it on the neck of his beloved. — Men of sense are pleased to see like meet with like. 6

Moreover:

At midnight's hour, which was full of moonlight resplendent throughout the sky, in love's embrace the royal pair had closed their eyes for terror at the shaft<sup>1</sup> of the Flower-arrowed God. Then by the plumpness<sup>2</sup> of her exceedingly towering, full, and jar-like breasts was I sore beset — [and so] awoke! 7

**KING.** [*With a faint smile, and then reflecting.*]

You knew that this vision of mine, in which I met with her whom I love as my life (*pāṇa-samā-*), was unreal; and so you thought you could dismiss it from my mind by your counter-vision.<sup>3</sup> 8

**JESTER.** A decayed chieftain, a brahman exhausted with hunger, a naughty young wench, and a forsaken man, — these beguile themselves with the sweetmeats of wishes.<sup>4</sup> And I ask you, man, whose power, now, is that?<sup>5</sup>

**KING.** Love's. [3]

**JESTER.** Although your love for the Queen has grown by [long] attachment, why, pray, do you, sir, fairly spreading your eyes over all of Karpūra-mañjarī's person, gaze at her as if you were absorbing her? are the Queen's good points inferior to hers? [5]

**KING.** Speak not thus!

Suppose the knot of love is tied betwixt some man and some maid; for all that, beauty, I think, is not the [sole] cause of it.<sup>6</sup> But if, even in that

<sup>1</sup> Strictly, 'blows,' 'shots.'

<sup>2</sup> Konow refers me to Kirātārjunīya, iv. 8, where Mallināth glosses *niveṣa* by 'largeness, plumpness' [of the breasts].

<sup>3</sup> 'This vision, not real, — it, possessing a meeting with the life-equal-girl, thou knowest. And by [thy] counter-vision, the warding-off or dismissal of it [of my vision] is thy intention.'

<sup>4</sup> Konow compares Viddh. i. 22<sup>1</sup>.

<sup>5</sup> That is, Of whose power are these wishes and longings a manifestation? For the first two of the four cases, *pemmañ* seems to be too specific.

<sup>6</sup> 'Just under those circumstances (*emea*, cp. ii. 40<sup>a</sup>), beauty, methinks, is not the [sole] cause of it' (*tattha*): but rather, says the Scholiast, the working out of the inborn nature.

case,<sup>1</sup> the [girl's] loveliness is much praised,<sup>2</sup> that is done to put a seal on<sup>3</sup> the mouths of unkind-spoken people. 9

JESTER. But what, sir, is that which they call "Love, love" ?

KING. The knot of attachment which exists between a mutually united pair, and which has grown strong under the dispensation of the Dolphin-bannered God, — that the connoisseurs call "Love." [2]

JESTER. And of what sort is it ?

KING. [Love is that] in which the feeling within the heart attains<sup>4</sup> to sincerity and is devoid of the blemishes of suspicious behavior and so forth ;<sup>5</sup> in which there is an on-flowing stream of longing of each for the other ; whose very essence is imparted by Cupid and enhanced by amorous play. 10

JESTER. And how might it be recognized ?

KING. They whose hearts are set, each toward the other, in utter commotion by the unforced flow of very restless glances ; who speed ever, more and more, the arrows that Cupid gives them ; — of such persons<sup>6</sup> the heart-wound becomes very easily manifest. 11

JESTER. That which has the outward beauty of a deeply seated disturbance of heart, — that the world calls "Love with Cupid's adornment." Hard as it may be to recognize, a person does manifest it among people. That we know to be Cupid's very mighty jugglery. 12

Moreover, if the love that is in the heart<sup>7</sup> [of the one] awakens [in the other a corresponding] attachment, what occasion is there in that case for the trickery of the bravery of ornaments ?

KING. That's true, man !

What need of girdles, bracelets, diadems, anklets ? what need of beauty ?<sup>8</sup> and what need of the shows of ornament ? [There is no need

<sup>1</sup> Where beauty is not the sole cause of the attachment.

<sup>2</sup> As an ostensible reason for the love. — Since *mah* is not necessarily = *kāñks* (see Pischel, II. 4. 192), I suppose I am justified in connecting *mahijjai* here with Vedic *mah* ('is extolled, is magnified'), and not with *manth*, Marāṭhī *mathaṇem* ('is revolved, considered, taken into account').

<sup>3</sup> Then (*tañ*, correlative to *jañ*, 'if') a seal is put on' etc. <sup>4</sup> *Ei*, that is, etc.

<sup>5</sup> 'Of suspicion-behavior and so forth,' *viappa-ghadañā-āi*.

<sup>6</sup> 'Of what persons, possessing hearts

completely agitated by glances which are nature-flowing and very restless, the sendings-forth of the Cupid-given-arrows increase, — of them' etc.

In this version I follow NR, reading (instead of *luñtia*, 'robbed') *luñthia*, 'agitated.' I take *peranta-luñthia* as 'boundary-agitated,' 'agitated to their very limits.' — See OB. under *tar* + vi 5).

<sup>7</sup> For *maṇa* and *citta*, occurring together at iii. 12<sup>a</sup> and iii. 11, there seems to be but one available English word, namely 'heart.'

<sup>8</sup> Neither gewgaws nor beauty signify much where the passion is mutual. *Caṅga* and its

of all that.] And so,<sup>1</sup> in this world, it is something else<sup>2</sup> which puts the flowers of happiness in the grasp of fair maidens. **13**

And again :

What need of the performance of song and dance ? and what need of strong drink ? what need of incense of aloes ? and what need of saffron ? — On all the earth in daintiness naught else can equal man's tender passion.<sup>3</sup> **14**

And again :

The consort of an emperor and the wife of a common man, — in the matter of love there is not even a grain of distinction between them to be found, methinks, [even] if a certain difference in outward splendor is effected by rubies and decorations and garments and saffron. **15**

And again :

Why speak of restless eyes — of face like to the moon — of towering breasts ? There is some other reason here, I think, why women from our hearts<sup>4</sup> do ne'er withdraw. **16**

JESTER. That is so. But explain to me another thing : [Even in that] which during childhood is unattractive to the heart of a man, — even in that, with [the attainment of] adolescence, a certain beauty develops itself. [2]

KING. Surely there must be here in the world two Creators who are skilful in building the body and in giving it the bloom of youth: the one fashions the first girlish form ; while the second, by giving it the finishing touches,<sup>5</sup> brings out its loveliness.<sup>6</sup> **17**

And therefore :

Bejewelled bracelets and girdles and anklets, beauty of dress, strings of emerald gems, mineral rouge,<sup>7</sup> a necklace of pearls, — [all those things]

derivatives are used of natural beauty — cp. *nisagga-caṅga*, ii. 25<sup>a</sup>, and *paai-caṅgima*, ii. 26<sup>a</sup>. As to the form (instr. s. fem., from Skt. *an-stem* !), cp. *umbā* cited by Jacobi, § 42, 2).

<sup>1</sup> I take *taṃ* as 'and so.'

<sup>2</sup> 'There is of fair-waisted maids something else [than gewgaws — namely, native attractiveness], by which they get the flowers of happiness.' Or, *suhaattana* may be the ensemble of womanly charms that draw and hold fast her lover's heart.

<sup>3</sup> I am not sure that I have hit just the right meaning of *ruccissa* : nor do I see the appositeness of *puṇu*.

<sup>4</sup> Ablative singular or plural, II. 3. 8, 9.

<sup>5</sup> 'By carving it or sculpturing it (Scho-liast, *utkīrya*), by putting on the nicer touches' as contrasted with the first or rougher "fashioning" (*ghaḍaṇā*). The *Marīṭhi kaṇḍāraṇem*, cited by Dr. Konow, is an instrument used for the finer work of goldsmiths and others.

<sup>6</sup> 'Makes fully manifest (the form), displays it to advantage.'

<sup>7</sup> Properly, *gāirikā*, which is usually defined as 'ruddle, red chalk.' But Hema-chandra, 1036, makes it a synonym of *dhātu*, and this is a liquid mineral which wells up

are surpassed by the youthful bloom of maidens,<sup>1</sup> which is the spell that fascinates the heart, and is a sixth arrow of Cupid,<sup>2</sup> and a charming one.

Moreover :

18

A form full of loveliness, eyes that reach almost to the ear and have large pupils, a bosom with ample breasts, a waist that has the triple folds and may yet be grasped by the fist, wheel-like buttocks,<sup>3</sup> — pray what need of aught else in the time of tender youth? Just these five things put into maidens' hands Cupid's great banner of victory.<sup>4</sup>

19

[*Behind the stage (is heard the Heroine, saying:)*]

Friend Kuraṅgikā, I am really languishing by reason of these refrigerants, as a lotus [languishes by reason of the arrival of the torrid season that calls for the use of refrigerants].

A shoot of lotus-root [to me] seems like poison; a string of pearls seems like a poisonous serpent; the breeze from the palm-leaf fan seems to spread flames;<sup>5</sup> likewise the water from the jets of the shower-bath as it comes out on my hand is hot; and not the sandal, that sovereign remedy [against heat], allays the burning of my frame.<sup>6</sup>

20

JESTER. Did the old man hear? are his ears loaded with a jowl-full of the nectar?<sup>7</sup> [2] will he then even today take no notice of his lotus root<sup>8</sup> that is languishing by reason of the intense heat? of his saffron dolly that he has to play with,<sup>9</sup> that is being sprinkled with most intolerably scalding water?<sup>10</sup> of his single string of monster pearls that [now]

from the ground. The wounded Čaḷya is said to run blood as the mountain runs *gāirika*, MBh., ix. 13. 14 = 669. It is mentioned at Meghadūta, 102, as a pigment (*dhātu-rāga*); and at Kumāra-sambhava, i. 7, as a sort of liquid mineral color (*dhātu-rasa*), such as might be used to inscribe love-letters on birch bark. Cp. my note on ii. 7, above. From the same poem, i. 4, we may infer that it was used as a cosmetic, since it is there mentioned as a decoration for the nymphs of heaven. So here.

\* <sup>1</sup> The five words of lines *ab* are nominatives absolute, with anacoluthon. We must repeat them in accusative form in *d* as objects of *jaai*.

<sup>2</sup> He regularly has five: cp. *pañca-bāṇa*, *pañcesu*, *pañca-sara*, in Index, and p. 239, n. 2.

<sup>3</sup> We have had most of these most fleshly details already at i. 32 and 30 and ii. 23.

<sup>4</sup> 'By just these five things maids become possessing Cupid's banner.'

<sup>5</sup> 'The wind spreads as it were its friend.' The friend of the wind is the fire, — Hemachandra, 1099, p. 444. OB. cites *anila-sārathi* as a name for fire from MBh. i. 15. 1 = 1058.

<sup>6</sup> Similar thoughts at ii. 42.

<sup>7</sup> Nectar of the Heroine's words. — The ludicrous incongruity of the metaphors is doubtless intentional.

<sup>8</sup> *Muṇālīā*, properly 'little lotus-root.' Is it used in the sense of *mṛṇālīnī*, 'lotus-plant,' *pars pro toto*? At any rate, it must be rendered so as to bring out the jocose allusion to the Heroine's own words at iii. 192. — *Mṛṇālīkā* is used as a girl's name (with many others) in the Kādambarī, p. 356<sup>a</sup>.

<sup>9</sup> 'Play : saffron-dolly,' — cp. ii. 12.

<sup>10</sup> 'Water intensely boiled and intolerable,' in allusion to iii. 20<sup>c</sup>.

in a trice is parting?<sup>1</sup> of his meadow of rose-bay,<sup>2</sup> that the musk-deer are plundering?<sup>3</sup> [3]—Well, your vision has turned out true.<sup>4</sup> Come, let us go in. [5] Let Cupid's banner be exalted. Let the strains of cuckoo-warblings start up in your wind-pipe. [7] Ease up with the floods of tears. Slow down with the torrents of sighs. [9] Let loveliness renew itself. Let us go in by the back door.<sup>5</sup>

[At that, they make as if they were going in.] [12]

[Then enters the Heroine, with Kuraṅgikā.]

HEROINE. [Timidly—to herself.] Why! is this the full moon suddenly descended from the court of heaven? [15] or has the Blue-necked God [Çiva], well-pleased, allowed Cupid to resume his own bodily form?<sup>6</sup> or is some one who is a rascally foe of my heart and a kindly friend of my eyes about to show me special favor? [Aloud.] This I regard as a piece of jugglery. [19]

JESTER. [Taking the King's hand.] Lady, the jugglery has become real. [21]

[The Heroine stands abashed.]

KURAṅGIKĀ. Dear Karpūra-mañjarī, rise to meet your lord and salute him. [23]

[The Heroine is on the point of rising.]

KING. [Taking her hand.]

Thy waist is ready to break neath the burden of thy bosom: break it not, O moon-faced maiden, by rising!—Cupid have mercy on my eyes after the sight of such ampleness [of breasts]!<sup>7</sup> 21

Moreover:

In presence of whom, not the beauty of orpiment bath any charm, nor

<sup>1</sup> The allusions to lotus and doll were put enough. But the tertium comparationis of this figure and the next, Konow thinks, is merely the Heroine's anguish.

<sup>2</sup> The Tabernemontana (see this in Century Die'y) coronaria, known as Adam's apple or East Indian rose-bay. It is a very fragrant shrub, having shining dark-green leathery leaves, "with elevations above the veins" (Roxburgh, p. 249). Its Prākṛit name, "knot-leaf," may refer to this.

<sup>3</sup> No jealous rival of the King has turned up thus far. — But see Konow's view, note 1.

<sup>4</sup> Only in the most general way (cp. iii. 3): he met her in the dream, and now he meets her in fact.

<sup>5</sup> For the full significance of this clause and the following stage-directions, as I understand them, see p. 219-220.

<sup>6</sup> Cupid was burned by the fire of Çiva's wrathful glance and is therefore called "Bodiless" or An-aṅga. The story is told at Rāmāyaṇa, i. 23. 10-14, Bombay; or Kumāra-sambhava, iii. 71.

<sup>7</sup> For their beauty is enough to blind me! — See note on gīvesa, iii. 7<sup>d</sup>.

burnished gold, nor champak blooms, — with golden flowers I pay homage to those eyes with which thou, O fawn-eyed girl, hast been beheld.<sup>1</sup> **22**

**JESTER.** Her ladyship, Karpūra-mañjarī, by staying in the inner room, has become moist with perspiration. So now I will fan her with the border of my robe. [*So doing.*] Oh dear! I've put out the light with the wind from my garment. **[4]** [*Reflecting. — To himself.*] Never mind. We'll just go to the pleasure-garden. [*Aloud.*] Say, this is dancing around in the dark! so let's go out now to the pleasure-grounds, just by the subterranean exit. **[9]**

[*All make as if they were going out.*] **[10]**

**KING.** [*Holding Karpūra-mañjarī by the hand.*]

Keeping thy hand, which is like a tender spray, within mine, assume thou, [*I pray,*] a little unsteadiness<sup>2</sup> as thou movest along; in order that the kala-haṁsas, as they go about in their play, may at last find a rival who outmatches them in comeliness.<sup>3</sup> **23**

[*Showing by his demeanor his delight at the touch of her hand.*]

The prickles of the young gourd-melon,<sup>4</sup> the filaments of the cadamba flower, which today are witnesses of the touch of thy hand, — these will remain as if fastening themselves to my limbs.<sup>5</sup> **24**

[*Behind the stage.*]

**A BARD.** May the rising moon bring pleasure to the King.

<sup>1</sup> To whose eyes? to his own? if so, the stanza is flat indeed!

<sup>2</sup> Cañcūra seems to be an intensive adjective from car: cp. cañcūryate, and Whitney, § 1148 k (jañjapa, tartura, etc.). The purpose of the "unsteadiness" or "waddling" is, as I suppose, to enhance the similitude of the girl to the much belauded teal.

<sup>3</sup> 'In order that at last the kala-haṁsa-group, in its play-going, may be uncomely.'

The kala-haṁsa or kādamba seems to be a kind of white teal with gray wings (Hemachandra, 1327). Its cry is often spoken of as most agreeable (kala — see the examples in BR., s.v. (1a), and Hemachandra, 1409). It was tamed and held in high esteem. Bāṇa often mentions it — see Index to Ridding's Kādambarī, p. 224.

<sup>4</sup> Benincasa cerifera, like the pumpkin,

but with a waxy coat. I do not find this in Roxburgh; but at p. 700, under Cucurbita Pepo, he says of the fruit, that it is, "when young, exceedingly hairy." Note that of our common Cucurbitaceæ (cucumber, pumpkin), the fruits are often sharp-prickly and the vines hairy.

<sup>5</sup> That is, the delight which I feel at the touch of thy hand causes such horripilation that the asperities of these plants seem to have transferred themselves to my limbs for good and all. Cp. note to ii. 46<sup>d</sup>.

This conceit of Rājaṣekhara recurs at iv. 21 and iv. 22; see the notes. One is tempted to query whether it is not a reminiscence of Bāṇa: cp. Harsha-charita, text p. 267<sup>a</sup>, utkaṇṭakita- kapola-phalakena, lagna-karnotpala-kesara-pakṣma-ṣakalena, iva mukha-ṣaṇṇā. See p. 220.

While the round ball of the earth is as black by reason of the darkness as if it were in a subterranean chamber, the face of the eastern quarter of the sky has become as yellow as a young birch with the moonlight ; and the moon, sending forth rays that are like in beauty to the tufts of the stamens of the wing-seed,<sup>1</sup> has risen, digit by digit, till at last the full disk is above the horizon.<sup>2</sup> 25

And again :

Without saffron, without sandal,<sup>3</sup> is the embellishment of the ten bride-like regions of heaven;<sup>4</sup> without bracelets, without ear-rings, is the decoration of the round earth ;<sup>5</sup> without withering, without fainting, are the flowers<sup>6</sup> (or without "Parcher," without "Bewilderer," is the weapon of the God with the Dolphin-ensign);<sup>7</sup> a garland of moon-beams is massed in the sky.<sup>8</sup> 26

<sup>1</sup> *Mununda*, *Pterospermum suberifolium*, Roxburgh, p. 512, a middling sized tree. The flowers are white and fragrant and very long, and show a prominent column of united stamens. — I use "tufts" advisedly for *sihā*.

<sup>2</sup> 'The moon has gone to full-diskedness in the one-digit-manner.'

<sup>3</sup> That is, All the heaven is made lovely by the new-risen moon, "the cool-rayed one": it makes the sky yellow, and that without the help of saffron ; it makes the air seem cool, and that without the help of sandal. — This stanza recurs at *Viddh.* iii. 12.

<sup>4</sup> The "ten points" or "regions" are the four cardinal points, the four intermediate points (NE. etc.), the zenith and nadir.

These are likened to brides. So *Bhartrhari*, in his *bhūḥ paryāṅkaḥ*, describing the ascetic, says: "His couch is the ground ; the blue sky above is his roof ; and the moon-beams he hath for his candle ; north, east, south, and west are the maidens (*dik-kanyās*) that fan him with breezes for chowries." *Rājaṣekhara* has the same bold metaphor two stanzas later, iii. 28\*, in *disā-sundarī* (if not also in a variant of iii. 29, "*dig-vadhū*"); and it recurs as *dik-sundarī* in *Jayadeva*, *Gīt.* vii. 1. *Bāṇa* speaks of the "regions," *ācās*, as maidens, *Kādambarī*, p. 390<sup>6-7</sup>.

<sup>5</sup> I take *bhuvāṇa-maṇḍalī* as 'round of the earth,' = *mahī-maṇḍala* or *bhū-maṇḍala*. *Viddh.* reads *dharāṇi* for *bhuvāṇa*.

<sup>6</sup> That is, In the cool moon-light, the

flowers are recovering from the intense heat, which "parched" or "withered" them (*aḥṣayat*) and which "bewildered" them or "made them faint" (? *amohayat*), in the day-time.

Since the stanza is a description of the loveliness of the night at moon-rise (iii. 26<sup>1</sup>), of its tones of color and its reviving flowers, it must be that the prior interpretation of line c is also the one primarily intended by the poet.

<sup>7</sup> From *Cupid's* equipment are missing "Parcher" and "Bewilderer": these are the names of two of *Love's* arrows — see note to i. 32<sup>d</sup>. Both of these names are included among those of the celestial weapons, partly allegorical, partly fanciful, which are rehearsed in the *Rāmāyaṇa*, cantos 27 and 56 of book i.; see especially i. 27. 14, 15 and i. 56. 7, 8, ed. Bombay. — *Love's* arrows, his bow, and his missiles are all formed of flowers: *puṣpāṇy aśya*, *iṣu-cāpa*, *astrāṇi*, *Hemachandra*, 228.

I cannot help feeling that this alternative interpretation, although secondary in the intention of the poet, is the key to the whole wretched difficulty of this line. The chance for a pun has seduced the author into using *mohana* of flowers — a use which I cannot deem unforced. — *BR.*, under *ṣuṣ*, cite *na mlāyanti na ṣuṣyanti kusumāni*.

<sup>8</sup> The area of denotation of *āvalī* and *ālī* is not coincident with that of any English word. See *Hemachandra*, 1423, for their

**JESTER.** Well, Kāñchana-chaṇḍa has described the loveliness of moon-rise ; so now it's Mānikya-chaṇḍa's<sup>1</sup> turn.

[*Behind the stage.*]

**THE SECOND BARD.** The pleasure-pavilions show circling wreaths of incense rising from burning aloes ; they are ablaze with the lighted lamps ;<sup>2</sup> they have pendent festoons of lustrous (or rarest) pearls ;<sup>3</sup> they swarm with doves let loose ; in them are prepared charming pleasure-couches, and hundreds of confidantes are talking ; while on the divans appear the pouting women-folk.<sup>4</sup> 27

And again :

The moon-beams seem as if overspreading profusely with camphor the faces of those beauties, the quarters of the sky ;<sup>5</sup> they scatter soft moon-light which rejoices the heart of the people of the earth as does sandal ; they make the withered bulb of Love to sprout anew with amorous doings ; and are like to jets sent forth from an autumn cloud. 28

**JESTER.**

White swan of heaven's pool,<sup>6</sup>  
Of Īva's crest, the jew'el,<sup>7</sup>  
A bulb<sup>8</sup> of love  
'S the moon above ! 29

synonyms, among which is *mālā*. 'Row,' 'string,' and 'streak' are among the more serviceable English versions of the words.

We find *āvalī* used of a 'string' of pearls ; and of a 'wreath' of tresses ; but also of a 'set' of teeth ; and, humorously, even of a parrot's two wings, a 'set' of wings, iv. 210. Like its synonym *rāji*, it is used with *dhūma* of a 'column' of smoke. *Mālā* is used of bees, ii. 13 ; of curly locks, ii. 20. — See Konow's version, p. 289.

<sup>1</sup> This designation is nearly tantamount to Ratna-chaṇḍa, the name he bore at i. 162.

<sup>2</sup> 'Ablaze with given or brought-in lamps.'

<sup>3</sup> See additional note, p. 289.

<sup>4</sup> 'The pavilions are possessing-divan-surface-appearing-jealous-women-folk.' *Ucchaṅga*, 'on the surface,' = 'on,' with attenuated meaning, as in the case of *tala* = 'on' and *antara* = 'in.'

<sup>5</sup> 'The moon-beams (*eṇaṅka-pāā*) are giving as it were an overspreading (see *chur* in OB.) with floods of camphor to the faces

of the sky-quarter beauties.' They flood things in every quarter with a pale whiteness like that of camphor-gum. — For *dik-sundari*, see iii. 20<sup>a</sup> note.

<sup>6</sup> Similarly the sun is so called, e.g. *Daṣa-kumāra-charita*, p. 116.

<sup>7</sup> For the moon as Īva's crest-jewel cp. i. 3. — The pronunciation of jewel so as to rhyme with pool is an inelegance which accords, as I think, with the tone of this brief doggerel as intended by the author.

<sup>8</sup> *Kanda*, 'bulb': more specifically, an 'onion.' One can hardly doubt that the Jester takes this particular word out of the Bard's mouth in order to make fun of it. — In the Bard's stanza, it would have been a little less prosaic if we had said "withered root;" but it is hardly competent to the translator to let the Jester's allusion disappear. Cp. p. 262, note 8.

Concerning the rhimes in this and the following two stanzas, see p. 205. — For metre of 29 and 30, see p. 207.



KURAṄGIKĀ. Proud of his ally, the moon,<sup>1</sup> crushing the pride of jealous maids,<sup>2</sup> with bow of fresh champak blossoms, Cupid is victor, the impetuous. 30

[*To Karpūra-mañjarī.*] My dear girl, I'm going to recite to the King the verses which you made describing the moon.

[*Karpūra-mañjarī stands abashed. Kuraṅgikā recites.*]

On the moon's yellowish disk, which seems to have stolen its charming hue from some ivory cage,<sup>3</sup> appears in all its beauty,<sup>4</sup> manifest,<sup>5</sup> the antelope with which the disk is marked,<sup>6</sup> bearing a likeness to a playful koīl. 31

KING. Oh, what an intuition for quite new conceits<sup>7</sup> has Karpūra-mañjarī! what charm in expression and pleasing words! and what flow of sentiment! [*Addressing the Heroine.*]

It must be that the moon, for fear lest thy [lovely] face be mistaken for its own, hath made — behold! — upon its own round disk a black collyrium-mark, disguised as its "Fleck."<sup>8</sup> 32

And again :

If, O tender-limbed one, thy face were colored palish with chalk-water, [and if,] besides, black collyrium for the cheeks were put [on it], — then it might mock at the moon (or, then its likeness to the moon would be complete).<sup>9</sup> 33

<sup>1</sup> 'Possessing pride made by the moon.' The moon is Love's most potent coadjutor — cp. notes to ii. 5<sup>b</sup> and 50<sup>b</sup>, and especially Kādambarī, p. 559<sup>12</sup>.

<sup>2</sup> Gharatṭa, is a 'hand-mill' such as the women turn in India — see the excellent ka-tākṣa-verse, re re gharatṭa, Parāb's Subh. p. 434, 105, for which Peterson, Subhāshitāvalī, 2388, has re re yantraka. Vāsudeva says "crusher," peṣaṇa-kartā.

<sup>3</sup> Vilāsa is 'outside looks' and also 'beauty' — such as old ivory might have. Cp. Kādambarī, p. 390<sup>11</sup>.

<sup>4</sup> Thus I render bhāi.

<sup>5</sup> And thus phurantao.

<sup>6</sup> 'The fleck-antelope': cp. ii. 20, note.

<sup>7</sup> Vātthu, 'the substance' (as distinguished from the form, utti) is in this case little more than a 'conceit,' that is 'ingenious thought or fancy.'

<sup>8</sup> 'Surely by the moon, thinking to itself

(tti) [with a touch of jealousy], "Not in any wise shall there be an error (vibbhama) [occasioned] by the face of thee," a black-collyrium-distinguisher (visesaa) has been made on its own disk-round, with "Fleck" disguise.' — For the well-known antelope-spot, see note to ii. 20. — The position of tuha after the tti is exceptional.

<sup>9</sup> Either, 1. 'Then it would attain to derision of the moon (genitive), would get a chance to mock at the moon' on account of its superior beauty.

Or else, 2. 'Then the moon (nominative) would get a mocking, i.e. would incur contempt.'

Or else, 3. 'Then it would attain to the assumption-of-the-appearance of the moon.'

Cp. Bhartṛhari's vaktraṁ candra-vidāmbi, paṅkaja-parihāsa-kṣame locane. Here the parallelism of parihāsa, and Böhlingk's interpretation of his conjectural -vidāmbi

[To the moon.]

• O antelope-flecked one, why wanderest thou, nonchalant, so near this beauty? Lo, here is the face that gave to thee the exceeding paleness of its own white cheeks!

34

[Tremendous racket behind the stage. All listen.]<sup>1</sup>

KING. But what is this uproar?

KARPŪRA-MAÑJARĪ. [With some trepidation.] My dear girl, [go and] find out what it is and come back to me. [5]

[Kuraṅgikā goes out and reënters.]

JESTER. Just this: the Queen has found out that my old man has tricked her,<sup>2</sup> and is coming.

KURAṅGIKĀ. Well, it's hunchbacks and dwarfs<sup>3</sup> and pigmies and eunuchs and harem-keepers that are making the hullabaloo. [8]

KARPŪRA-MAÑJARĪ. Then let the King excuse me, so that I, before the Queen finds out about my meeting with the King, may go to my prison by the same subterranean passage by which I came.<sup>4</sup>

[Thereupon, exeunt omnes.]

[End of the Third Act.]

(see BR. s.v., and Sprüche, 5896), support the first of the above versions.

The second version amounts to about the same thing as the first, and is supported by Sprüche, 453.

Mahābala Kṛṣṇa Čāstrin, in his edition of the Čṛṅgāra-čataka, 22 (Nirṇaya Sāgara Press, 1888), supports B's conjecture, but renders it by *candra-anukāri* etc., as in the third version.

Since the chalk-water and collyrium only enhance the beauty of her face and its likeness to the moon, I am unable to translate the *vi* of *jai vi*:

<sup>1</sup> We may suppose that the actors now fall into two groups, King and Jester forming

the one, Heroine and her friend forming the other. And the two sets of questions and answers that follow in dovetail, may be thought of as proceeding each independently of the other.

<sup>2</sup> 'Has resorted to trickery' (*vañcaṇā-gadam*), or 'has come here by a trick' (*vañcaṇā-āgadam*).

<sup>3</sup> Griffiths, i., p. 10 b, speaks of dwarfs as favorite subjects of painting and sculpture. "Then, as now in India, they served to amuse persons of rank." Plates 29, 55, 85. — Concerning the inmates of the seraglio, see *Sāhitya-darpaṇa*, § 81.

<sup>4</sup> 'May go to my prison, entering by this same subterranean opening.'

## ACT IV.

[*Then enters the King with the Jester.*]

KING. Alas!

The summer's heat is very intense ;<sup>1</sup> mighty is love ; how pray is it to be borne ? Yet that fawn-eyed girl, albeit in one and the same palace with me, is hard to reach, as fate will have it. 1

For,

In this world, by those who are under the power of the Flower-arrowed God alone, both these things indeed are very hard to bear, I think : the time that is made terrible by the intense sun, and separation from the beloved.<sup>2</sup> 2

JESTER. Some folks are harassed by Cupid, and others are wilted by the heat ; but a chap of my stripe is neither harassed by Love nor wilted by the heat.

[*Behind the stage.*]

A PARROT. Well, won't Polly tear out your top-knot by the roots ? — I guess ! [4]

KING. [*Laughing.*] Man, was the pet parrot talking which was roaming about at will in the pleasure-grove ?

JESTER. [*Angrily.*] Ah, you wretch of a bird, you'll be cat's meat next. [8]

[*(The parrot again) behind the stage.*]

There's nothing I mightn't expect from the like of you<sup>3</sup> — if I hadn't a set of wings.<sup>4</sup> [10]

KING. Why ! I believe it has flown. [*To the Jester.*]

The nights are of short duration and the days are waxing long. The round of the moon is broken<sup>5</sup> and the disk of the sun is unbroken. Why .

<sup>1</sup> *Gāḍhaar'*, i.e. *gāḍhatara*—

<sup>2</sup> The thought of this stanza is repeated in different language at *Bālar*. v. 25 and *Viddh*. iv. 6, as Dr. Konow points out, p. 206.

<sup>3</sup> 'Every thing (any thing) is deemed possible from the like of you.' This speech,

iv. 2<sup>10</sup>, seems also to come from the parrot. For the ablative, see p. 203. — Cp. *Viddh*. p. 29<sup>4</sup>.

<sup>4</sup> "Set" seems to be used humorously ; see note to iii. 26<sup>4</sup>.

<sup>5</sup> 'The moon attains diminution' — so that it yields less coolness, as I suppose.

should not an arrangement whose course appears to be this in summer days, — why should it not be broken, then, with knife-points?<sup>1</sup> **3**

Moreover,<sup>2</sup> it is altogether to be praised<sup>3</sup> if it bring me a meeting with my beloved. For

At midday, the touch of sandal-paste; until twilight, moistened garments;<sup>4</sup> play in the bathing-pools until night-fall; in the evening, cool liquor;<sup>5</sup> and love's embraces in the last watch of a summer night;<sup>6</sup> these are the five arrows with which Cupid wins his victories: his other shafts are split and broken. **4**

JESTER. Say not so. [Say rather:]

A blessing on the summer days, O friend, because<sup>7</sup> in them the betel<sup>8</sup> leaves are overlaid with a palish shimmer, and the areca nuts are delightful with the flavor of mango oil, and the sandal is made [still more] fragrant with powdered camphor. **5**

KING. [Yes.] And this too is pleasant about them:<sup>9</sup>

Flutes, tremulous as if with koil notes,<sup>10</sup> are cooling to the ears; liquor with cold water is cooling to the mouth; a sweetheart with massive breasts anointed with sandal is cooling to the touch: for any one there is for the summer days an antidote that is altogether cooling. **6**

And again:

In the graceful chaplet, an acacia bloom; near the breast, a necklace of sinduvāra berries; on the limbs, a moistened garment;<sup>11</sup> attached to the waist, a girdle with blue lotuses; on the two plantain-like arms,<sup>12</sup> bracelets of fresh lotus-roots: such is the apparel for [enamored] women that is

<sup>1</sup> *Khaṇḍa* is 'broken, incomplete,' or (of the moon) 'not full, gibbous'; *a-khaṇḍa* is 'not incomplete,' 'complete' in form and perhaps also in power; *khaṇḍijai* is 'be broken, cut, brought to nought.' The "knife-points" are congruous enough with "cut," hardly so with "arrangement."

<sup>2</sup> An adversative conjunction (*kiṁ tu*?) would be much more appropriate here.

<sup>3</sup> 'It [the arrangement] is altogether (*piṇṇaṁ*) to be praised' (*glāgh*).

<sup>4</sup> *Oll-aṇṣuaṁ*: cp. iv. 7<sup>b</sup>.

<sup>5</sup> Cp. my note to i. 22 and the lampoon there quoted.

<sup>6</sup> Cp. *Rāvaṇa-vaha*, ed. Goldschmidt, xii. 13. — *Jaṁ kiṁ pi* = 'some, a little,' with *pihuvanaṁ*.

<sup>7</sup> The three long *bahu-vrīhis* are "adjec-

tives that contain reasons" — *hetu-garbha-viṣeṣaṇāni*.

<sup>8</sup> *Piper betle*, a perennial creeper, Roxburgh, p. 53, 569. "The leaves are used as a wrapper for the little pellets of areca nut and lime which are extensively chewed in the East." The pellets are carried in boxes (cp. iv. 9<sup>10</sup>) commonly made of silver filigree. See Century Dic'y, under *betel* and *betel box*. — *Areca palm*, Griffiths, fig. 60.

<sup>9</sup> 'About them' (*ettha*), i.e. the summer days.

<sup>10</sup> 'Having koil-notes and wavy.' The "waviness" or tremolo effect that may be given to the music of the flute may be supposed to suggest liquidity and so coolness.

<sup>11</sup> Cp. iv. 4<sup>a</sup>.

<sup>12</sup> Cp. my note to ii. 14<sup>b</sup>.

likely to be prescribed<sup>1</sup> by the physician [who treats the disease] of love,<sup>2</sup> as the sole charm against the pains of the heat when the spring season melts into summer.<sup>3</sup> 7

JESTER. And I say, moreover :

Of women who at midday are anointed with smooth, thick, sandal-paste, who bathe the whole evening through,<sup>4</sup> who in the nights are besprinkled with drops of water that come from the punkahs, — of such, the Five-arrowed God accomplishes the enslavement. 8

KING. [*Making as if he were recollecting something.*]

For those, to whom is given complete union with a person lovely with the combination of garb and fresh beauty,<sup>5</sup> — for them the nights and days, though long, go by like a twinkling; and to whose sore-pained heart these [days]<sup>6</sup> bring not even to a small degree the delights of love, — for them the days give birth to [vain] wishes only and drag by as if they were each a month long. 9

[*Addressing the Jester.*] Is there any news about *her*?

JESTER. Yes, there is. Listen, old man ! Here's a joke for you. [5] The subterranean passage that was made to Karpūra-mañjarī's prison, was discovered by the Queen. Then, with a pile of huge stones, she closed up the entrance to the passage so that no one could slip through.<sup>7</sup> [7]

Five chowry-holders, girls with names ending in *senā*, Anaṅga-senā, Kāma-senā, Kaliṅga-senā, Vasanta-senā, and Vibhrama-senā, with noisily brandished swords and shields in their hands, were appointed to keep guard over her prison on the east side. [8]

Five ladies in waiting, with names ending in *lekhā*, Anaṅga-lekhā, Chandana-lekhā, Chitra-lekhā, Mrgāṅka-lekhā, and Vibhrama-lekhā, with bows in their hands and arrows on the string, were set [to keep guard] on the south side. [9]

<sup>1</sup> 'To be offered or brought into service' — root *nī + upa*.

<sup>2</sup> Or, 'by the Cupid-physician,' 'by Dr. Cupid.' But perhaps this would be too jocose for the King in his present mood. "He's got it bad."

<sup>3</sup> 'At the going of the season of Madhu,' i.e. of the season of spring or *vasanta*. This consisted of the months March-April and April-May, whose older names were *Madhu* and *Mādhava* (see p. 214, or Whitney, JAOS. vi. 414, and cp. note to ii. 6<sup>21</sup>). *Vasanta* is followed by *grīṣma*, 'summer,' but the text

does not show here how far the summer has progressed. — This costume, at all events, is light.

<sup>4</sup> 'Possessing practised interval-less bathings in the evening.'

<sup>5</sup> I take *ghaḍaṇā* as 'combination' — see OB. And to *bhaṅgi* I assign the meaning 'Art und Weise sich zu kleiden' (= 'garb') given it by OB., s.v., with a citation for it in that sense from our poet.

<sup>6</sup> Or, 'These burning days,' *saṁtāvīṇo*.

<sup>7</sup> 'The entrance was closed by the Queen, making (*kr*) it hole-less.' See p. 220.

Betel-box bearers,<sup>1</sup> girls with names ending in *mālā*, Kunda-mālā, Kāñchana-mālā, Bakula-mālā, Mañgala-mālā, and Māṇikya-mālā, carrying lances in their hands, were stationed [to keep guard] on the west side. [10]

Bath-keepers, girls with names ending in *keḷi*, Anañga-keḷi, Barkara-keḷi,<sup>2</sup> Sundara-keḷi, Rāja-keḷi, and Kandarpa-keḷi, holding shields and swords, took their places<sup>3</sup> on the north side. [11]

And over [all] those, five reciters of witty sayings, girls with names ending in *vati*, Mandāravatī, Taraṅgavatī, Kallolavatī, Madirāvatī, and Kelivatī, were appointed as overseers, each with a bright golden staff in her hand. [12]

KING. Well, well! that's the entire personnel of the Queen's apartments!

JESTER. Here's the Queen's friend, Sāraṅgikā, sent with some message from her. [14] [Then enters Sāraṅgikā.] [15]

SĀRAṆGIKĀ. Victory, victory to my lord! The Queen's message is that today the King must mount to the terrace of his pleasure-palace and inspect the preparations and accessories<sup>4</sup> for the great festival of the Deity of the Banyan.<sup>5</sup> [18]

KING. As the Queen directs!

[Exit the attendant.] [20]

[King and Jester step about, making as if they were ascending to the terrace. Then begins the *charchari*.<sup>6</sup>] [22]

JESTER. Behold, these maidens,<sup>7</sup> richly adorned with pearls,<sup>8</sup> at the close of the dance but scantily attired, are sprinkling each other with

<sup>1</sup> The royal betel-box, umbrella, etc., were often borne by regularly appointed officers. See for example, in BIL., the compounds of *tāmbūla*; and cp. note to iv. 5<sup>a</sup>.

<sup>2</sup> See Zachariae, *Mañikhaḥaḥa*, Nachträge.

<sup>3</sup> I suppose *ādhatta* (= *ārabḍha*, H. 2. 138) means 'fasten Fuss.'

<sup>4</sup> *Uvaarana* seems to imply all this.

<sup>5</sup> The deity supposed to reside therein during the *vaṭa-sāvitrī-vrata*. The time of this observance is given as the full moon of Jyāiṣṭha by the *Vratārka*. I have a lithographed edition of the *Vratārka*, Benares, 1931 (A.D. 1875); and its treatment of the matter begins on folio 121, reverse, line 11. — Or see *Nirṇaya-sindhu*, II., folio 11a, 3.

— Or see Hemādri, *Chaturvarga-chintāmaṇi*, *Vratākhaṇḍa*, xxi., p. 273<sup>1</sup>. — My pupil, Mr. Albert Henry Allen of San Francisco, has prepared a well-digested account of this observance which will, I trust, be published in vol. xxi. of the *Journal of the American Oriental Society*, pages 53-66.

<sup>6</sup> The *carcarī* is a peculiar dance (cp. *Vikramorvaṇi*, act iv.), accompanied by various poses as mentioned in the next verse. — Root *viç* + *pra*, in the sense of 'makes its début, begins, *geht los*?'

<sup>7</sup> Whom they see as they look down from the palace roof.

<sup>8</sup> 'Possessing pearly-ornament-accumulations.'

water which they take with jewelled cups from the jets of the shower-bath. 10

And here<sup>1</sup>

Circling around with charmingly-varied pose of hands and feet,<sup>2</sup> these two and thirty dancing-girls, — they tread their mazy rounds, their steps keeping time with the music.<sup>3</sup> In thy court is seen the “Staff-dance.”<sup>4</sup> 11

With their shoulders and heads even,<sup>5</sup> with their arms and hands even, other maidens, each with clean-cut pose,<sup>6</sup> and ranged in two rows each facing the other, are rendering the *challi*-dance<sup>7</sup> and regulating its tempo by the beaten measure.<sup>8</sup> 12

Still others, quitting the jewelled cups, throw [direct] from the showering-machine the jets of water.<sup>9</sup> These — fair as Cupid’s arrows, though consisting only of water<sup>10</sup> — fall on the person of friends [standing by]. 13

Here, coquettish girls, their bodies anointed with blackest collyrium,<sup>11</sup>

<sup>1</sup> The *Saṅgīta-Ratnākara*, Ānanda-ācrama edition, in its *nartana*-chapter (vii.), explains many of the technical terms that here follow. I am unable to go into the matter in detail, but give a few references to the book, whose title I cite as SR.

<sup>2</sup> I take *bandha* as pose in the nautch.

<sup>3</sup> ‘Possessing steps (*pada*) that have followed the beats’ (*tāla*), that is, ‘the time or measure,’ which was marked by clapping of hands, and perhaps also (as in iv. 17\*) by the rhythm of the song.

<sup>4</sup> The *rāsa* is a rustic dance like that of *Kṛṣṇa* with the herdswomen. See *Vishṇu-purāṇa*, v. 13. 23, or Hall’s *Wilson*, vol. iv., p. 324 f. — From SR. I cite *daṇḍa-pakṣa*, vii. 642; *daṇḍa-recita*, vii. 651; *daṇḍa-pāda*, vii. 711, 905, 1015, 1180.

What the “staff-dance” is I know not. Perhaps a dance in which the dancers were arranged in “columns” (cp. iv. 12, and *daṇḍa* as used at ii. 9\*)? — I recently witnessed, as part of a light entertainment, a “cane-dance,” in which a negro performer held a staff, and struck the floor rhythmically with it, in time with his feet. — Has it aught to do with the “staff-dancer” of the *Çatapatha-brāhmaṇa*? see Eggeeling, *Sacred Books of the East*, 44. 417.

<sup>5</sup> *Sama* seems to be a technical term for

‘in a natural position.’ *Svabhāvena sthito bhūmāu samah pādo* ‘*bhiddhīyate*, SR. vii. 316. Konow cites *Nāṭya-śāstra*, x. 13.

<sup>6</sup> OB. defines *rekḥā* as ‘correct pose of all the limbs in dancing.’ “Pose-clear,” “with clean-cut poses,” may be an *avyayībhāva*, or else an adjective with *callim*.

<sup>7</sup> SR., vii. 1215, enumerates ten rustic dances. The first is *cālī*: it is “not too fast nor too slow” (in the *madhya-laya*); and is characterized by the “simultaneity” (*yāuga-padya*) of the movement of the feet, thighs, waist, and arms. The same dance, performed quickly and with the dancers facing each other, is called *cālivaḍa*.

<sup>8</sup> ‘The *calli*, possessing a connection of *tāla* and tempo’: that is, ‘whose tempo is regulated by the *tāla*’ (see above). The *layas* or tempi are fast, middling, and slow.

<sup>9</sup> ‘Others throw jet-water by means of the *jantas*.’ They don’t use the cups, just mentioned at iv. 10; but perhaps they put their fingers partly over the orifices of the *jantas* so as to make the water squirt directly on their playmates. See *muc*.

<sup>10</sup> ‘These (*tāo* — sc. *dhārāo*, ‘jets’), having a beauty [as] of water-arrows of Cupid.’ Konow cites *Viddh.* iii. 25<sup>b</sup>.

<sup>11</sup> ‘Possessing lampblack-collyrium-black-bodies.’

holding triple<sup>1</sup> bows, and adorned with tail-feathers of peacocks, are parading about as savage mountaineers,<sup>2</sup> [and so] making sport for the people. 14

Yet others, bearing in their hands offerings of human flesh, and terrible with their groans and shrieks and cries, and wearing the masks of night-wandering ogresses, are enacting a cemetery-scene. 15

And one fawn-eyed girl, sounding the drum that makes you shudder,<sup>3</sup> and with the pleasant noise of a tambour, with her creeper-like arms alternately<sup>4</sup> swaying, has started to execute the performance of the *challi*. 16

Others are performing, as might a fay, a graceful dance in tempo,<sup>5</sup> with a jingling made by their bells, with the measure regulated by the tempo of vocal music,<sup>6</sup> and with the clear tinkle of anklets. 17

Still others, their garments a-flutter by reason of their eagerness, intently playing the flutes, and setting the people a-laughing by their dark dress, recede, bow, and laugh. 18

[Enters Sāraṅgikā.]

SĀRĀṆGIKĀ. [*Looking before her.*] Here is the King, who has come from the Emerald Seat<sup>7</sup> into the Plantain Arbor. — Well, I'll go to him and announce the Queen's message. [4] [*Approaches.*] Victory, victory to my lord! The Queen's message is: "This evening I will bring it about that you shall lead a new bride around<sup>8</sup> the nuptial fire." [7]

JESTER. But Lady! what means this shower of watermelons<sup>9</sup> from a clear sky?

KING. Sāraṅgikā, explain it all in full. [9]

SĀRĀṆGIKĀ. You shall hear. On the fourteenth day,<sup>10</sup> just past, the

<sup>1</sup> "Triple": made in three pieces?

<sup>2</sup> Πουλίνδαι ἀγριοφάγοι, Ptolemy, vii. 1. 64.

<sup>3</sup> SR. treats huḍukkā at vi. 1072. Molesworth defines it as a small drum, shaped like an hourglass. It is held in the hand and rattled. — Is not this the drum formed of the tops of two human skulls cut in bowl-shape and with skin stretched across the bowls, and set crown to crown? Clappers are fastened to it by thongs a few inches long, so that if you grasp the constricted part and twist the wrist, the clappers thump the membranes. — See root vad.

<sup>4</sup> Contradicts yāugapadya, p. 280, note 7.

<sup>5</sup> 'Perform tempo-dance-grace.'

<sup>6</sup> For jantia, see under yantra. — Cp. note to iv. 11<sup>b</sup>.

<sup>7</sup> See page 254, note 1.

<sup>8</sup> See root nī-pari.

<sup>9</sup> Properly, 'white gourds,' the Benincasa cerifera of lii. 24 — see note. Cp. p. 205 end.

<sup>10</sup> Of the bright fortnight of Jyāishṭha; see p. 216. Cp. Kādambarī, p. 128<sup>6</sup>, where the Queen goes to pay homage to Īva "on the fourteenth day" of the month. Gāurī is Īva's consort.



Queen had Bhāiravānanda make an image of Gāurī bejewelled with rubies and set it up. [11] And he, the master Magician, was consulted by the Queen, after she had begun the observances for its consecration, with regard to the matter of a reward for [him, as] her preceptor. And he replied: "If you absolutely must give a reward, then I suggest the following."<sup>1</sup> To which the Queen said, "As your Reverence directs." [16] And he continued and said: "There, in the Lāṭa country,<sup>2</sup> is a King named Chanḍasena. He has a daughter named Ghanasāra-mañjarī.<sup>3</sup> She has been pointed out by the astrologers as destined to become the consort of an Emperor. [20] So the King must marry her, in order not only that the preceptor may not fail of his reward, but also that your husband may become an Emperor." [22] Then the Queen laughed and said, "As your Reverence directs." And I was sent to make the announcement. And the reward to the preceptor has been given. [25]

JESTER. [*Laughing.*] Here's an instance of that old saw, "Snake on your head—and the doctor away" (*or* in some other country).<sup>4</sup> The wedding is [set for] today and here, while Ghanasāra-mañjarī is in the country of Lāṭa. [28]

KING. Have you never seen Bhāiravānanda show his magic power?<sup>5</sup>

SĀRĀṄGIKĀ. [Continuing her message.] The Queen has had a sanctuary to Chāmundā<sup>6</sup> built at the foot of the banyan that stands in the middle of the pleasure-garden. [30] And Bhāiravānanda is going to meet the Queen there. And in the hall of state which is there situated and has just been put in readiness for it, the wedding is to take place. [*So saying, she steps about and exit.*] [33]

KING. Man, I have a notion that this is all a blooming job of Bhāiravānanda. [34]

JESTER. That's a fact. Nobody but the moon—you'd better believe—can make the moonstone statue to ooze<sup>7</sup> or the [night-blooming] cephalikā to blossom profusely.<sup>8</sup> [36]

<sup>1</sup> 'Then let this [reward] be given.'

<sup>2</sup> For Lāṭa, see p. 214.

<sup>3</sup> See iv. 20<sup>16</sup> and note.

<sup>4</sup> The proverb is discussed elaborately and interestingly by Fischel, *Festgruss an Roth*, p. 116. Cp. Böhtlingk, *Berichte der sächsischen Gesellschaft*, 1894, xlv. 7.

<sup>5</sup> For if you (the Jester) have, you know he can bring the bride here in a trice.

<sup>6</sup> Śiva's consort, in a terrible form.

<sup>7</sup> The moonstone is a fabulous gem, supposed to ooze or deliquesce under the moon's rays: cp., for example, *Kādambarī*, p. 395<sup>8</sup>.

The "Thirty-two tales of the throne" are related by 32 heavenly nymphs who have been transformed into statues (*puttalikās*) of moonstone: see *Indische Studien*, xv. 442, 294.

<sup>8</sup> None but the Magician could bring all

[Enters the Magician.] [37]

• BHĀIRAVĀNANDA. Here is the Chāmuṇḍā idol serving to screen the [new] entrance which has been opened from the root of this banyan to the subterranean passage.<sup>1</sup> [*He stretches out his hand to it in worship.*] [saying to Chāmuṇḍā, or rather, saying of her:]

A dissolution of the universe<sup>2</sup> is her pleasure-house; the blood of the demons is her fiery draught; victorious is Kālī<sup>3</sup> as she quaffs it, in presence of Kāla,<sup>4</sup> from a goblet made of the skull of Parameśhṭhin.<sup>5</sup> 19

[Enters (the sanctuary) and sits down.] Not even yet is Karpūra-mañjarī [to be seen] coming out by the exit from the subterranean passage! [*Karpūra-mañjarī, in pantomime, makes an opening in the mouth of the passage, and enters.*]

KARPŪRA-MAÑJARĪ. Reverend Sir, I salute thee. [4]

BHĀIRAVĀNANDA. Mayst thou get a suitable husband. Sit down right here.

[Karpūra-mañjarī sits down.] [7]

BHĀIRAVĀNANDA. [*To himself.*] Not even yet does the Queen seem to be coming!<sup>6</sup>

[Enters the Queen.] [10]

QUEEN. [*Stepping about, and looking in front of her.*] Here is the exalted Chāmuṇḍā. [*Pays homage to it. Then looking about, she says:*] Karpūra-mañjarī here!<sup>7</sup> Well, what does this mean? [*To Bhāiravānanda.*] I have this to tell you: I have made ready, before coming to you, all things needful for the wedding; but they are in my own apartments of the palace. So I will get them and return to you. [18]

BHĀIRAVĀNANDA. Do so, my darling.

[The Queen takes a few steps about the stage, (as if she were) departing.<sup>8</sup>] [20]

this about, just as the moon is the only one able to make the cephalikā bloom. Konow cites Viddh., p. 63<sup>4</sup>, 65<sup>1</sup>. Cp. ii. 50, note 7.

The stage-directions ought here to add, *iti niṣkrāntāu*, 'Exeunt' [King and Jester]. Cp. p. 221.

<sup>1</sup> Here at the banyan-tree-root is the Chāmuṇḍā-idol, a cover of the [newly] opened-out entrance to the subterranean passage.

<sup>2</sup> That is, the scene of the dissolution etc.; the expression is a little loose.—For a classification and description of the various dissolutions of the universe, see Vishṇu-purāṇa, book vi., chapters 3, 4, 5.

<sup>3</sup> Or Chāmuṇḍā, Īṣa's consort, in a terrible form.

<sup>4</sup> Death or Time, the Death-god or All-destroyer.

<sup>5</sup> 'From a goblet made of the skull of Brahman,' whom Īṣa slew for his pride on the occasion of an "incidental" dissolution of the universe (*kalpa-kṣaye*) as narrated in Kathā-sarīt-sāgara, ii. 13.

<sup>6</sup> 'Not even yet does the Queen come.'

<sup>7</sup> See p. 286, note 4.

<sup>8</sup> The Queen does not actually leave the stage. The stage continues to represent the shrine of Chāmuṇḍā; but the audience is re-

BHĀIRAVĀNANDA. [To himself, laughing.] She's gone to search Karpūra-mañjarī's apartment! [Aloud.] Karpūra-mañjarī, my daughter, by way of the subterranean passage, not otherwise, and at a quick pace, do you go to your own apartment and stay there. — When the Queen comes back, you're to come back. [25]

[Karpūra-mañjarī does so.]

QUEEN. Here is the prison-room. [27] [Enters and looks around. — To herself.] Well, I am surprised! <sup>1</sup> Karpūra-mañjarī here! It's somebody that looks very much like her! [Aloud.] Karpūra-mañjarī, my darling, how are you feeling? [Pretends to listen and repeats the imaginary reply.] <sup>2</sup> What's that you say, that you've just got a headache? [To herself.] Well then, I'll go back there [to my own apartments]. [Enters <sup>3</sup> and looks to one side and another.] Hallo, friends, be quick and take the things for the wedding and return [with me]. [39] [With these words, she steps about.] <sup>4</sup>

[Karpūra-mañjarī enters and sits just as before.] <sup>5</sup> [41]

QUEEN. [Looking before her.] Karpūra-mañjarī here! <sup>6</sup>

BHĀIRAVĀNANDA. Vibhrama-lekhā, my darling, the things for the wedding have been brought? [44]

QUEEN. Certainly. But some ornaments which would be suitable for Ghanasāra-mañjarī have been forgotten. So I'll go back.

BHĀIRAVĀNANDA. Very well. [48]

[The Queen acts a little pantomime as if she were making an exit.] [49]

quired to imagine that it represents also at the same time, for a few minutes, as the action requires, first the shrine and the prison, and then the shrine and the Queen's apartments; and that it does so for two occasions, the first being for the action of iv. 19<sup>27-30</sup>, and the second being for the action of iv. 19<sup>52-57</sup>. See the Synoptic Analysis, p. 221-2.

<sup>1</sup> This phrase renders *ae*.

<sup>2</sup> Literally, 'in the air.' This is a "dramatic phrase" (*nāṭya-ukti*) used to designate an imaginary reply which the actor is supposed to hear and to repeat for the benefit of the audience. The device is familiar to English readers from Douglas Jerrold's "Curtain Lectures." There the unhappy

Mr. Caudle's replies are regularly "in the air." See *Sāhitya-darpana*, no. 425, or Monier Williams, *Çak.*, p. 96.

<sup>3</sup> That is, the audience has to imagine that she enters her own palace-apartments.

<sup>4</sup> In order to indicate to the spectators that she is returning with her attendants from her private apartments to the shrine of *Chāmundā*.

<sup>5</sup> That is, while the Queen is delaying to get the things, the Heroine hastens back by the secret passage, arrives before the Queen, and so is discovered seated in the sanctuary, just as she was when the Queen (supposedly) left her at iv. 19<sup>20</sup>.

<sup>6</sup> In the sanctuary, to which the Queen is now supposed to have returned.

BHĀIRAVĀNANDA. Karpūra-mañjarī, my daughter, do just as you did before.<sup>1</sup> [50]

[Exit Karpūra-mañjarī.] [51]

QUEEN. [*Pretending in pantomime to enter the prison-room, and seeing Karpūra-mañjarī.*] Well, well, I am nonplussed<sup>2</sup> by the resemblance! [*To herself.*] It's the magic car of the master Magician, which moves about through the air or through walls,<sup>3</sup> that brought her here! [55] [*Aloud.*]<sup>4</sup> Friends, take each of you what I told you to take and come along back with me. [57] [*She enacts a little pantomime as if she had (come back and) entered the sanctuary of Chāmunḍā and espied her (Karpūra-mañjarī).*] Oh, what a resemblance! [59]

BHĀIRAVĀNANDA. Sit down, O Queen. The King also has just arrived. [60]

[Then enters the King, with the Jester, and Kuraṅgikā.]

BHĀIRAVĀNANDA. Place, place for the King! [62]

[All sit down in due order.]

KING. She is, in embodied form, a paragon of the Dolphin-bannered God; she is a transformed bow-staff of the wild mountaineer "Passion"; she is the light of the full moon, abroad by day.<sup>5</sup> [64]

And again:

She is the casket for the rubies of a host of excellences; a jewelled doll. Likewise, as she wanders about, she is the flowery beauty of spring. [66]

Moreover:

If<sup>6</sup> the beauty<sup>7</sup> of this maiden's form, which is the ensign of her conquest of the world, comes—in whatever way<sup>8</sup>—within range of a man's eyes, then there takes up his abode in that man's bewildered<sup>9</sup> heart the

<sup>1</sup> Namely, as at iv. 19<sup>24-41</sup>.

<sup>2</sup> Molesworth gives this very meaning for the Marāṭhī *naḍaneṁ*, Prākṛit *naḍ*.

<sup>3</sup> 'Without hindrance or obstruction'—from gravity, walls, or the like. Cp. note to i. 34<sup>27</sup>.

<sup>4</sup> Between iv. 19<sup>68</sup> and iv. 19<sup>66</sup> the Queen is supposed to go from the prison-room to her own apartments.

<sup>5</sup> See additional note, p. 289.

<sup>6</sup> 'To the range of whose eyes beauty goes, in the heart of that [man] Cupid dwells.'

<sup>7</sup> I would assign to *rehā* here and at ii. 41<sup>c</sup> the meaning 'beauty.' The verb *reh* means 'is lovely, *rājate*,' in *Hāla*, no. 308; cp. H. 4. 100. — Molesworth defines Marāṭhī *rekhalā* (from *rekhaṇeṁ*, from Skt. *rekhā*, 'line') as 'neat, comely, pretty.' — But it may be that two words of quite diverse origin have flowed together in the Prākṛit *rehā*. See additional note, p. 289.

<sup>8</sup> *Jaha taha*, as a phrase.

<sup>9</sup> I take *vicitte* as = Skt. *vi-citte*, 'besinnungslos,' not *vicitre*. Cp. note to ii. 40<sup>b</sup>.

Dolphin-bannered God, his bow-staff bent almost double with the arrows on the string.<sup>1</sup> 20

JESTER. [*Aside, to the King.*<sup>2</sup>] You have made the old saw come true, "Can't trust a boat even when it's touched the shore."<sup>3</sup> Now just cork up! [4]

QUEEN. [*To Kuraṅgikā.*] Kuraṅgikā, do you arrange the wedding costume for the King; and let Sāraṅgikā arrange it for Ghanasāra-mañjarī.<sup>4</sup> [6]

[*Thereupon both busy themselves in pantomime about the wedding of the two.*] [7]

BHĀIRAVĀNANDA. We must summon a preceptor.<sup>5</sup>

QUEEN. Here stands the crest-jewel of all learned Brahmans, my husband's Preceptor, the worthy Kapiñjala. So let him start the sacred fire. [10]

JESTER. Here I am and ready! Say, man, now I'll tie a knot in your upper garment.<sup>6</sup> With your hand take the hand of—Karpūra-mañjarī! [13]

[*The Queen utters an exclamation of surprise and looks on with a touch of despondency.*]

BHĀIRAVĀNANDA. [Well, O King], you have lost your head!<sup>7</sup> for Ghanasāra-mañjarī is only another name for Karpūra-mañjarī.<sup>8</sup> [16]

KING. [*Taking her hand.*]

The prickles that are on the lovely fruits of the gourd-melon,<sup>9</sup> and on

<sup>1</sup> Valaia, 'bent almost into a circle' — cp. ii. 6<sup>d</sup>. — For puṅkhia, see ii. 3<sup>d</sup> note.

<sup>2</sup> For the "dramatic phrase," see Sāhitya-darpaṇa, no. 425.

<sup>3</sup> Here you are, in plain sight of the goal of your wishes, like a boat that has crossed the water and reached the farther shore. And yet you persist in this sentimental gush (iv. 19<sup>4</sup>–iv. 20). I can't trust you. — Root gvas, passive, impersonal, with locative.

<sup>4</sup> The Queen, on entering, iv. 19<sup>10</sup>, expects to find the "Ghanasāra-mañjarī," whom (at iv. 18<sup>7</sup>) she had promised as a new consort for the King. Instead, she finds the Heroine, iv. 19<sup>14</sup>. Hurrying to the prison, she finds (iv. 19<sup>29</sup>) there also the Heroine. Or is it the Heroine's double, so like her (iv. 19<sup>30</sup>) as to deceive the Queen's eyes? She will rather trust her ears, and so elicits a reply from the prisoner (iv. 19<sup>34</sup>) and recognizes by her voice that she is certainly the Heroine. On her return to the sanctuary,

she finds (iv. 19<sup>43</sup>, for the third time) again the Heroine. Her second visit to the prison (and fourth finding of the Heroine) suggests the suspicion, iv. 19<sup>55</sup>, of supernatural means of communication between the two places. And yet, on her second return, iv. 19<sup>59</sup>, it may be, after all, a resemblance! — Her perplexities are still unsolved when she bids Sāraṅgikā, at iv. 20<sup>6</sup>, to array the bride; they reach their climax at iv. 20<sup>7</sup>; and give place to unpleasant certainty upon the utterance of the Jester's last word at iv. 20<sup>13</sup>.

<sup>5</sup> To conduct the nuptial ceremony.

<sup>6</sup> The symbolical wedding-knot, p. 289.

<sup>7</sup> 'You are forgetting yourself extremely.' Cp. Molesworth, s.v. *bhulanem*, 'become infatuated, lose one's understanding (by drinking, through riches, honors, love, etc.).' Even the King is still in the dark about the identity of the new bride!

<sup>8</sup> See p. 251, n. 5: *ghanasāra* = *karpūra*.

<sup>9</sup> The whole stanza is simply a variation

the rows of leaf-petals that contain the ketaka-bloom,<sup>1</sup>—the touch of thee, fair maid, assuredly hath transferred these to my limbs as a thick-set mass of bristling down.<sup>2</sup> 21

JESTER. Come, man, let the circumambulations<sup>3</sup> be performed and the parched grain be thrown into the fire.

[*The King acts as if he were doing all this. The Heroine stands abashed. The King, having brought the wedding ceremony to an end, in happy mood,<sup>4</sup> saluting all in fitting manner, takes his seat as an Emperor.*] [4]

[*Behind the stage.*]

A BARD. May the wedding feast bring delight to the King!

The lovely gourd-melon,<sup>5</sup> the fresh young bread-fruit,<sup>6</sup> the coral trees,<sup>7</sup> the stalks of the lotus-blossoms,<sup>8</sup> the bloom of the ketaka besides,—I fancy that thy person must have taken to itself by force the qualities [of these plants, because] over all thy limbs appear such horripilations, like unto prickles that one could see and touch.<sup>9</sup> 22

of a theme which we have heard—see iii. 24 and the notes, and iv. 22<sup>a</sup>. For the gourd-melon in particular, see note to iii. 24<sup>a</sup>.—As to horripilation, see note to ii. 46<sup>d</sup>.

<sup>1</sup> Concerning odor etc. of the ketaka or screw-pine, see note to ii. 62<sup>d</sup>. The leaves, says Roxburgh, p. 707, are closely imbricated in three spiral rows, very smooth and glossy, margins and back armed with very fine spines. . . . The female flowers have no other calyx than the termination of the three rows of leaves. The text is in good accord with this fact.—Kālidāsa speaks of “ketaki-needles,” *Rtu-saṁhāra*, ii. 23.

<sup>2</sup> ‘As a thick-set horripilation-shoot-range.’—It may be that *aṅkura* is to be taken as ‘hair’ rather than as ‘shoot,’ although both amount to the same thing here. As for *ālī*, I despair of finding a fit English word for it; see my note to iii. 26<sup>d</sup>. Perhaps the word *range*, considering its scope, is as good as any.

<sup>3</sup> The groom leads the bride thrice sun-wise around the nuptial fire. See my Sanskrit Reader, p. 400.

<sup>4</sup> Molesworth gives ‘joy, delight, gratification’ for *utsāha*: cp. BR. v. 1168.

<sup>5</sup> Already mentioned twice: iii. 24<sup>a</sup> (see note) and iv. 21<sup>a</sup>.

<sup>6</sup> The *Artocarpus integrifolia* or jack-fruit: see Roxburgh, p. 633. For pictures, see Century Dic’y, s.v. bread-fruit; or H. W. Cave’s *Picturesque Ceylon*, volume “Colombo,” p. 52, and plate xxx, a beautiful one. In Ceylon, Cave has counted as many as 80 fruits on one tree, some weighing 40–50 pounds each. They are pale green with *granulated* surfaces. Other species of *Artocarpus*, the *hirsuta* and the *echinata*, have, as their names imply, very spinous fruits.

<sup>7</sup> The *Erythrina indica*: see Roxburgh (p. 541), who mentions other spinous species. The bark of its younger branches is armed with small black sharp prickles. The tree or shrub is used for hedges and is largely employed to support the black pepper vine. See Century Dic’y, under *Erythrina*.

<sup>8</sup> The *kamala* is the blossom of the *Nelumbium speciosum*. “Flowers large, and beautiful beyond description,” says Roxburgh, p. 450. There are two varieties, one with rose-colored flowers, and one with perfectly white flowers. *Danda* here evidently means the peduncles. These “are armed with small inoffensive prickles.” Cp. *Sprüche*, 2988, 6432, 2250.—Beautiful pictures of lotuses, Griffiths, figs. 61–63.

<sup>9</sup> ‘I suspect in thy body [this] collection

BHĀIRAVĀNANDA. Is there anything else that you would wish done ?

KING. Is there anything I could wish better even than this ? For

The Queen, although she now has a rival in my affections,<sup>1</sup> is not angry ; I have obtained a maiden who has a face like the full moon's orb and who awakens my passion to new life ; and I have attained to the rank of Emperor!<sup>2</sup> What else could one ask for ? By thy favor I have gained all that men think worth the having.<sup>3</sup> 23

Yet for this would I pray :

[*Words of Bharata.*<sup>4</sup>]

May the forest-fire of Poverty, which day after day gleams far and wide, which brings to naught all the excellences of men of learning,<sup>5</sup> be quenched by the rain of the sidelong glances of Fortune ! 24

[*Thereupon, exeunt omnes.*]

[*End of the Fourth Act.*]

of qualities [to have been] attained by force ; such horripilations, under the semblance of evident and touched prickles, are coming out, continually appearing.'—

**Phuḍa**, 'open, manifest, clear to the senses, palpable.' I take it as coördinate with **puṭṭha**. — **Mellanti**, 'are let loose, shoot out,' equivalent to **mucyante**. — Perhaps **nicc-ullasā** is 'uninterruptedly arising.'

The whole verse repeats the substance of iii. 24 and iv. 21—see the notes.

<sup>1</sup> 'The Queen, in the position of rival wife, is not angry.'

<sup>2</sup> 'The rank of Emperor has come to pass.'

<sup>3</sup> 'All that which is obtained among mankind.'

<sup>4</sup> The author of the famous *Nāṭya-śāstra* : see Lévi, *Théâtre*, p. 297 etc. Cp. the close of the *Ākuntalā*, of the *Mālavikā* (2d ed. Pandit, p. 162<sup>12</sup>), of the *Urvaśī* (ed. Kale, 1898, p. 146<sup>9</sup>), and of the *Ratnāvalī* (ed. Cappeller, p. 329<sup>5</sup>).

<sup>5</sup> Sanskrit books make frequent allusion to the poverty of men of learning. Fortune has no fondness for them—*Sprüche*, 2570. See also 6432, 2081. The enmity (*vāira*, *virodha*) between the Goddess of Fortune (*Ḍrī*) and the Goddess of Learning (*Sarasvatī*) is proverbial : *Sprüche*, 4086, 3941.



## Additional Notes.

ii. 6<sup>23</sup>. — Swing festival of Gāurī: see Hemādri (1260 A.D.), ed. Bibl. Ind., ii. 2, p. 453, quoting Devī-purāṇa, āndole dolayet (Devīm); Nirṇaya-sindhu, Benares, 1875, ii., folio 2a, 6 (ibidem, 5a, 1. swinging of Lakshmi); Vratārka, Benares, 1875, folio 15a, 11; Dharma-sindhu, Bombay, 1888, p. 31 end (the festival lasts to the end of the month, māsa-paryanta). For āndolana-vidhi, Hemādri, l.c., p. 745 f.

ii. 41<sup>2</sup>, 50<sup>2</sup>. — The "appointment" here mentioned would seem to have been arranged by Vichakṣaṇā with the Jester during or before the scene between King and Porteress, ii. 0<sup>1</sup>. The interval is "long" to the King, ii. 6<sup>2</sup>; cp. ii. 6<sup>16</sup>. To this arrangement, perhaps, the *saccam edam* of ii. 6<sup>1</sup> refers. At ii. 41<sup>2</sup> the Jester gives the King to understand, if only in the vaguest way, that he is to meet the Heroine. I think the clandestine meeting which results from this appointment must take place in the night of the evening with which act ii. closes, since the meeting was then "at hand." It cannot be the meeting of act iii., which is some 40 days later. And the agoka scene involves no "meeting." — In this clandestine meeting, finally, we may see the occasion of the culmination of the Queen's jealousy and of her imprisoning the Heroine.

iii. 26. — Dr. Konow writes me that he now renders this stanza as follows: Als ein Schmuck für die Weltgegendfrauen, ohne (d.h. verschieden von) Safran und ohne Sandel, als eine Zierde für den Erdenrund, ohne Arm- und Ohren-ringe, als eine Waffe des Liebesgottes, die von Sosana und Mohana

verschieden ist (die nicht versiegt und nicht bethört), werden die Mondstrahlen angehängt. — That is, he takes the three nouns substantive at the end of a, b, c, as in apposition with -āvali.

iii. 27. — "Some reference should be made to the profusion of jewelled ornaments of goldsmiths' work everywhere displayed. Strings of pearls and precious stones are hung on houses, doorways, and canopy-pillars, and worn by men and women. Hindu poetry constantly speaks of them as festive decorations of towns and houses, till it is not surprising that conventionalized jewelry should come to be a regular element of painted and carved architectural ornament (plates 6, 10, and 13)." — Griffiths, i., p. 16 a.

iv. 19<sup>2</sup>, 20<sup>2</sup>. — Konow writes me that these two passages seem to have been originally metrical [such was my own opinion], but that he has not been able to restore the verses.

iv. 20. — Since my note on *rehā* was written, I find that Dr. Konow has altered the electroplate of p. 158 and set up two articles *rehā*. — He doubts my interpretation of *vicitte*.

iv. 20<sup>2</sup>. — A symbolical tying together of the ends of the sari-like garments of bride and groom is doubtless here intended. Dr. Konow refers me to Winternitz, das altindische Hochzeits-rituell, Vienna, 1892, where similar customs are cited: see pages 60, 64, 49. The like still obtain in Southern India: see J. F. Kearns, Marriage Ceremonies, etc., Madras, 1868, p. 40, 57. Cp. also G. A. Grierson, Bihar Peasant Life, § 1331, 1337.





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This book is an attempt to combine Professor Bühler's admirable practical exercises in translating from Sanskrit into English and from English into Sanskrit, with the systematic exposition of the Grammar as given by Professor Whitney. To this end, the *Leitfaden* has really been rewritten. An introduction has been added, giving a general view of the structure of the language; and the exercises have been somewhat abbreviated. Care has been taken to retain nothing but what would meet the real needs of a beginner; and regard has been had for those who may take up the study without a teacher. The book has sufficient vocabularies.

## *Kaegi's Rigveda.*

The Rigveda: the oldest literature of the Indians. By ADOLF KAEGI, Professor in the University of Zürich. Authorized translation [from the German], with additions to the notes, by Robert Arrowsmith, Ph.D. 1886. 8vo. Cloth. viii + 198 pages. Mailing price, \$1.65.

This work treats of Vedic literature and exegesis, of the Vedic people, and of Vedic civilization; of the language and form of the hymns of the Veda; of their contents; and of the Vedic religious thought; of the Vedic divinities; of the Vedic beliefs, especially the belief in immortality; of Vedic secular poetry; etc. The notes (pages 95-180) comprise a very full explanatory, justificative, and bibliographical comment upon the main body of the book.

## *Hopkins's Religions of India.*

The Religions of India. By EDWARD WASHBURN HOPKINS, Professor of Sanskrit in Yale University. 1895. 12mo. Cloth. xvi + 612 pages. Mailing price, \$2.00.

This is the first of Professor Morris Jastrow's Series of Handbooks on the History of Religions. The book gives an account of the religions of India in the chronological order of their development. The point of view is chiefly historical and descriptive, but the causes leading to the successive phases of religious belief are kept prominently before the reader. A new feature of this book, as compared with the one work that has preceded it on the same lines, Barth's *Religions of India*, is the constant employment of illustrative material, drawn from the original sources. Copious extracts are given from Vedic, Brahmanic, Jain, Buddhistic, and later sectarian literatures. The volume contains also a full description of the modern sects of to-day, a chapter on the religions of the wild tribes, and one on the relations between the religions of India and those of the West. The book is supplied with index, map, and a substantial bibliography.

## *Philadelphia Oriental Studies.*

Oriental Studies. A selection of the papers read before The Oriental Club of Philadelphia, 1888-1894. Boston, 1894. 8vo. Cloth. 278 pages. Mailing price, \$2.00.

The volume contains thirteen papers. Among them are three that have to do with Indic studies: The Physical Geography of India, by Professor M. W. Easton; the Holy Numbers of the Rigveda, by Professor E. W. Hopkins; The Aryan Name of the Tongue, by Professor H. Collitz.

## *Jackson's Avesta Grammar.*

An Avesta Grammar in comparison with Sanskrit. By A. V. WILLIAMS JACKSON, Professor of Indo-Iranian Languages in Columbia College, New York City. Part I.: Phonology, Inflection, Word-Formation. With an introduction on the Avesta. 1892. 8vo. Cloth. xlviii + 273 pages. Mailing price, \$2.20.

The introduction gives a lucid account of the Avesta and of Avestan studies, of the contents and character of the Avesta, of the religion of Zoroaster, etc. In the treatment of the language, constant reference is made to the Sanskrit and to Whitney's grammar.

## *Jackson's Avesta Reader.*

Avesta Reader: First Series. Easier texts, notes, and vocabulary. By A. V. WILLIAMS JACKSON. 1893. \*8vo. Cloth. viii + 112 pages. Mailing price, \$1.85.

The selections include passages from Yasna, Visparad, Yashts, and Vendidad, and the text is based on Geldner's edition. The book is intended for beginners.

## *Other Avestan Works.*

A Hymn of Zoroaster: Yasna 31. Translated with comments by A. V. WILLIAMS JACKSON. 1888. 8vo. xii + 62 pages. Paper, cut. Mailing price, \$1.05.

Text and translation are on opposite pages. Commentary follows. An introduction on method, and full indexes are given.

The Avestan alphabet and its transcription. By A. V. WILLIAMS JACKSON. With appendices. 1890. 8vo. Paper. 36 pages. Mailing price, 80 cents.

Discusses the Avestan alphabet paleographically and phonologically, and proposes a scheme of transliteration, which has since been sanctioned by Brugmann.

## Harvard Oriental Series.

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Leiden, Netherlands. 1891. Royal 8vo. Cloth. xiv + 254 pages.

This is the editio princeps of a collection of Buddhist stories in Sanskrit. The text is printed in Nāgarī characters. An English translation of this work, by Professor Speyer of the Netherlandish University of Groningen, has been published in the *Bijdragen tot de taal-, land-, en volkenkunde van Nederlandsch Indië*. The same version has also appeared in revised form in Professor Max Müller's *Sacred Books of the Buddhists*, London, Henry Frowde, 1895.

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This volume contains the original Sanskrit text of the Sāṅkhya Aphorisms and of Vijñāna's Commentary, all printed in Roman letters. A German translation of the whole work was published by Professor Garbe in the *Abhandlungen für die Kunde des*

*Morgenlandes*, vol. ix., Leipzig, Brockhaus, 1889. "In spite of all the false assumptions and the errors of which Vījñābhikṣu is undoubtedly guilty, his Commentary . . . is after all the one and only work which instructs us concerning many particulars of the doctrines of what is, in my estimation, the most significant system of philosophy that India has produced." — *Editor's Preface*.

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*In preparation.*

The Atharva Veda Sanhita, translated into English, with a full critical and exegetical commentary, by the late WILLIAM DWIGHT WHITNEY, Professor of Sanskrit in Yale University. Edited by CHARLES ROCKWELL LANMAN, Professor of Sanskrit in Harvard University. Royal 8vo. Cloth.

An announcement as to this great work, with a full statement (from which this is taken) of its plan, scope, and contents, was made by the author in the *Journal of the American Oriental Society*, volume 15, page clxxi, April, 1892. The plan includes, in

the first place, critical notes upon the text, giving the various readings of the manuscripts, and not alone of those collated by Whitney in Europe, but also of those of the apparatus used by S. P. Pandit in the great Bombay edition. Second, the readings of the Paippalada or Cashmere version, furnished by the late Professor Roth. Further, notice of the corresponding passages in all the other Vedic texts, with report of the various readings. Further, the data of the Hindu scholiast respecting authorship, divinity, and meter of each verse. Also, references to the ancillary literature, especially to the well-edited Kauçika and Vaitana Sûtras, with account of the ritualistic use therein made of the hymns or parts of hymns, so far as this appears to cast any light upon their meaning. Also, extracts from the printed commentary. And, finally, a simple literal translation, with introduction and indices.

We may perhaps add that the critical commentary has been made the most important feature of the work. No account, at once so systematic, extensive, and complete, of the critical status of any Vedic text has ever been undertaken before; and the material is here presented in just such thoroughly lucid, orderly, and well-digested form as the previous works of its lamented author would lead us to expect. Its publication will—as we hope—mark a new epoch in the history of Vedic criticism. To the student of folk-lore, and of primitive religions, the translation itself will offer abundant, interesting, and important material.

Buddha-ghosa's Way of Purity (*Visuddhi-magga*), a systematic treatise of Buddhist doctrine by Buddha-ghosa (about 400 A.D.): critically edited in the original Pali by HENRY CLARKE WARREN, of Cambridge, Massachusetts. Brought out after his death by CHARLES ROCKWELL LANMAN.

The "Way of Purity," which has been for fifteen centuries one of the "books of power" in the East, is, as Childers says, "a truly great work, written in terse and lucid language, and showing a marvelous grasp of the subject." Mr. Warren's plan was to publish a scholarly edition of the Pali text of the book, with full but well-sifted critical apparatus, a complete English translation, an index of names, and other useful appendices, and to trace back to their sources all the quotations which Buddha-ghosa constantly makes from the writings of his predecessors. The text, it is hoped, may be published without too much more labor. Of the translation about one-third is made; and it has been determined to complete the version and publish it as soon as is feasible.

Mr. Warren died in January, 1899, in the forty-fifth year of his age. Accounts of his life and work may be found in the (New York) *Nation* for Jan. 12, 1899; in the *Harvard Graduates' Magazine* for March, 1899; in the *Journal of the Royal Asiatic Society* for April, 1899 (with a list of his writings); in the (Chicago) *Open Court* for June, 1899; or in the *Journal of the American Oriental Society*, vol. xx., second half.



**A Vedic Concordance:** being an alphabetic index to every line of every stanza of every hymn of the published Vedic literature, and to every sacrificial and ritual formula thereof. By MAURICE BLOOMFIELD, Professor of Sanskrit and Comparative Philology in Johns Hopkins University.

The conception of the plan of this work dates back to the year 1892, when two separate announcements of it were published, — one in the *Johns Hopkins University Circulars* (vol. xi., no. 99, June, 1892), and the other in the *Proceedings of the American Oriental Society* (for April, 1892, Journal, vol. xv., p. clxxiii). It is nothing less than an alphabetic index to every line (*pāda*) of every stanza of the entire published Vedic literature and to every liturgical formula (*yajus*, *prāṇa*, etc.) therein contained. In brief, it is a Concordance to the Vedic Mantras. It will enable the student of the Vedas to see at a glance every occurrence of a given text (verse or formula) in the whole Vedic literature and to ascertain with ease the liturgical uses of that text. Among the many uses of this collection the following may be mentioned: —

First, it will serve as a register of the *varietas lectionis* for the texts of the Vedic literature. The individual passages appear in different Vedic texts, often in different form, varying more or less in the choice or the arrangement or the grammatical form of the words.

Second, the Concordance will give the key to the liturgical employment of every Mantra as prescribed by the ceremonial books. It will thus become possible greatly to advance our knowledge of the hymns and the ceremonies in their relation to one another. The text and the liturgical action that accompanied it often serve as a mutual commentary each to the other, that yields us a clear understanding of both.

Third, the future editor of a Vedic text will find in a complete assemblage of all the Mantras an auxiliary of the very first importance. In the constitution of a Vedic text, the Mantras are the most intractable part of the material concerned, because they are written in a dialect which — differing, as it does, considerably from the classical speech — was imperfectly understood by the scribes. Since much of the material of this kind with which the future editor will have to deal, is quite certain (as experience shows) to be contained in the literature previously published, it is obvious how serviceable the Concordance will be in the establishment of the new texts.

This work, moreover, will be most useful in determining the relations of the different Vedic schools (*śākhās*) to one another. And divers subsidiary uses of such a collection as this will suggest themselves to various scholars. Thus the initial words of the several Mantras form by themselves a very considerable part of a word-index to the Mantras. And, again, the great frequency with which the Mantras begin with the name of a divinity, incidentally makes the book a most useful tool for the student of the Vedic mythology and religion.









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